

# MUSICAL AMERICA



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## ALBERT SPALDING WINS NEW LAURELS

Young American Violinist's Tour  
With Pugno in Italy a  
Series of Successes

He Will Sail for This Country in November to Begin His First Tour Here—Bologna, Genoa, Florence, Naples, Rome and Milan Praise Him.

FLORENCE, ITALY, May 30.—The Pugno-Spalding tour of the principal cities of Italy, which has just ended, was nothing short of a continuous success. For their first concert these artists were engaged by the Quartet Society at Bologna. Here Pugno, who has been recognized for years as one of the greatest of piano virtuosos, and Spalding, who, though young and already famous in the old world, scored a pronounced success. *La Patria* of Bologna, that great Italian authority on all the arts, said: "The program's greatest attraction was the famous Kreutzer Sonata, by Beethoven, which was executed perfectly both for excellence of style and for precision of details on the part of the pianist Pugno, and equally on the part of Spalding, the violinist, a young man of rare artistic gifts and serious and scrupulous correctness of expression, which fully justified having selected him to take part in such an important concert as this."

In Genoa the young American met with a like reception, scoring an instantaneous success as the leading paper of the place, *The Caftaro*, testifies to: "The violinist Spalding, until now unknown to our public, played the Prelude of the Sixth Sonata of Bach, and the Romance in Sol Minore by Beethoven, besides the very difficult Studies in Octaves, by Paganini-Nachaz, and proved to be an excellent executor, possessing a profound technique, and an interpreter of the highest artistic value. The clearness of his singing tone, the splendid interpretation, the intonation absolutely perfect, the masterful technique, make of this American a great violinist."

The ovation accorded the artists in Florence, the Italian home of Spalding, and where he has played many times, was spontaneous and warm.

Their fourth concert was in Naples where both Pugno and Spalding appeared for the first time and both were accorded an unusually warm reception. Speaking of Spalding, one of the critics says: "Spalding, the young American violinist, is already a very valuable artist possessing an efficient and correct technique and a very perfect sentiment of interpretation."

The sixth appearance was at Rome, where they were engaged to play with the St. Cecilia Orchestra. *The Tribune* says: "Albert Spalding, the violinist, who for the first time played before a Roman public, made a most delightful impression. Correct and elegant executant, excellent interpreter of the finest style."

To Milan young Spalding went with his fiddle, and was heard. His family all went down from Florence to be present at this gala event, and his charming and gifted mother was the most confident of all of the outcome. What young Spalding accomplished is best explained by the reproduction of the criticism as it appeared in

(Continued on page 20)



ALBERT SPALDING

Young American Violinist Who Has Been Playing in Europe with Marked Success—He Has Just Completed a Tour of Italy with Pugno, the French Pianist—Mr. Spalding Begins His First American Tour in November

### Marguerite Lemon Home from Europe

Marguerite Lemon, the American soprano, who has been singing during the past year at the Mayence Opera, where she made a special success in the title rôle of "Madama Butterfly," arrived in New York on the *Minnetonka* on Monday, on her way to her home in Indianapolis, where she will spend the Summer.

### High Prices to Hear Caruso in Paris

PARIS, June 9.—The box-office receipts for the gala performance of "Rigoletto," at the Opéra on Thursday, with Caruso, Melba and Renaud in the leading rôles, have now passed the \$25,000 mark. Speculators have succeeded in securing a few seats in the gallery, and these they are offering at \$50 each.

## OCEAN GROVE TO BE MUSICIANS' MECCA

Tali Esen Morgan's Plans Are More  
Ambitious Than Ever  
This Season

Besides Conventions of Organists and Conductors, Summer Colony Will Have Musical Paper, Big Orchestra, Music School and a New Organ.

OCEAN GROVE, N. J., June 10.—Director Tali Esen Morgan, of the Ocean Grove Summer Festivals, this week made further announcement of his plans for the Summer season of 1908. Mr. Morgan, who is one of the most versatile and forceful men in the musical profession, is, of course, at the head of affairs, and he will be assisted, as heretofore, by Dr. Frederic Freemantell as chorus director, and Arthur Judson as concertmaster.

There will be several departures in the general plan of work for this season. In engaging orchestral members Mr. Morgan has chosen those who are soloists of acknowledged ability. These soloists will assist in the regular concerts and will add much to the variety of the programs. Among the soloists engaged are Marguerite DeForest Anderson, the famous lady flutist, who has had an extremely successful career both in Europe and America; Ruth Anderson, the violinist, who this season toured Panama with her own company under the patronage of the U. S. Government; Reginald Hidden, the well-known Western violinist, and Louis Bobino, a concert cornetist.

Another innovation will be the publishing of a weekly four-page newspaper called *The Summer Citizen*. This paper will be devoted to the news of the Summer festivals and will have a weekly circulation of 10,000 copies.

Mr. Morgan has also announced a Summer school of music to be devoted to the teaching of choir and chorus conducting, piano, voice and all orchestral instruments. Mr. Morgan will have charge of the choir and chorus department and will have active supervision over the entire school. He will be assisted by Dr. Freemantell, tenor; Sig. Aldo Randeggar, pianist, and others. Not the least important department will be that under Mr. Morgan's direct charge for the study of public school music.

The convention of organists will last for ten days, from August 3 to 13. Not only will Mr. Lemare give daily organ recitals, but Victor Herbert and his orchestra and Louise Homer will also appear during this time. The "Elijah" will be given while the convention is in session. Not the least interesting part of the ten days' convention, which will include conductors as well as organists, will be the papers and discussions on the various subjects of interest to the attending musicians. Ocean Grove has always been known, since Mr. Morgan took charge, as a center for great Summer festivals, but with the new organ, the great orchestra, the soloists, the musical newspaper, the conductors' and organists' convention and the new Summer music school, the work will become decidedly educational.

A. L. J.



## MAUD POWELL'S CLAIM TO VALUABLE VIOLIN IS NOW ESTABLISHED



Mme. Powell and the Guadagnini Violin Which Has Caused Her So Much Trouble—The Difference in the Length of the Two "F Holes" Is One of the Remarkable Characteristics of This Instrument

After a series of legal complications Mme. Maud Powell, the distinguished American violinist, has established her claim to the valuable Guadagnini violin which was heard with so much pleasure throughout the country this past season.

Last week the suit brought by Oswald Schilbach against the violinist, for possession of the instrument, was withdrawn, and the case was settled out of court. The violin was discovered some time ago by an itinerant dealer, who bought it for a mere song and sold it for \$300 to Mr. Schilbach. Through a third party the Guadagnini was offered to Mme. Powell, who immediately recognized its value and used it on a concert tour, agreeing to pay Mr. Schilbach \$4,000 if it suited her.

She made a tour, and while in Boston she was heard by the dealer who originally owned the violin. He recognized and claimed it, saying that when he sold it to Schilbach he was unaware of its great value.

Mme. Powell refused to give it up and sent the \$4,000 to Schilbach, as she had agreed. He sent the money back, saying that somebody had offered him \$4,500 and that she would have to give it up. This she refused to do, and Mr. Schilbach brought suit.

Mme. Powell engaged William Black, a lawyer, and just as the suit was to come to trial last week, Schilbach's lawyer agreed to compromise. Mme. Powell received the violin on the payment of the \$4,000 and had to pay counsel fees to Schilbach's lawyer.

The Guadagnini was in its original condition when it was discovered and had never been opened. The neck was the original short one, nailed in with hand-wrought iron nails. The instrument had apparently lain unused seventy years or more. The picture shows to the practised eye of the violin connoisseur the careless but confident master hand of the maker. The difference in height of the "F holes"—a difference of one-eighth of an inch by actual measurement—is one of the noticeable characteristics.

ference in height of the "F holes"—a difference of one-eighth of an inch by actual measurement—is one of the noticeable characteristics.

## SHORT SEASON FOR "POPS"

College Nights Helping to Make Closing Concerts Merry in Boston

Boston, June 10.—The season of the "Pop" concerts in Symphony Hall is one week shorter than usual this year because of the coming to Boston of the National Federation of Women's Clubs which will hold its meetings at Symphony Hall during the week of June 22, therefore, less than two more weeks remain for the concerts.

On Monday evening—"Vienna Night"—the program was largely given over to dance music which made the Austrian capital famous, and Tuesday evening—"Tech Night"—was held, and the graduate was seen in all his glory. This is always one of the great nights in the "Pop" season, and, likewise "Harvard Night," which will come on Monday, June 15, is one of the exceptional evenings when women must be in the balconies.

Conductor Kauzenbach has devised a new feature this season. On Thursday evening, June 18, will be "Request Night." The program will be prepared in accordance with the requests made by the patrons of the concert.

On "Vienna Night" six of the twelve numbers were by Strauss, and, of course, a "Merry Widow" selection was included.

## REELECT CHORAL DIRECTORS

Joseph Pache and Henry Gordon Thunder for York, Pa., Societies

YORK, PA., June 8.—Joseph Pache, of Baltimore, Md., and Henry Gordon Thunder, of Philadelphia, have been reelected as conductors of the York Oratorio society and Schubert choir respectively. While both organizations are planning to broaden the scope of their work during the coming year, an effort is being made to amalgamate them. The overture for the union of the two bodies has been made by the Oratorio society, the oldest organization. In the event the plan to consolidate fails to materialize steps will be taken to remove the rivalry existing.

Professor Thunder has informed the Schubert governors that he will compose several selections during the Summer for the choir to use at its first concert next year. H. R.

## COAST FESTIVAL ENDS

Damrosch's Orchestra Gave Week of Concerts in San Francisco

SAN FRANCISCO, June 1.—Walter Damrosch and his New York Symphony Orchestra concluded his week's music festival here on Sunday, May 24, after giving the city one of the most welcome seven days of melody it has heard in many a long day. Weber's "Der Freischütz" overture and Dvorak's "From the New World" were the striking features of the last performance.

Mary Hissem-de Moss assisted by the Choral Society sang "From Thy Love" and "Lovely Appear" from Gounod's "Redemption" and the finale was the march and chorus from "Tannhäuser."

It is said that the members of the chorus, as well as the prima donnas at the Paris Opéra, are selected according to their appearance rather than their vocal capacity. This fact was recently divulged when there was an investigation as to the cause of the bad singing.

## AMERICAN GIRL'S SUCCESS AS COMPOSER



GERTRUDE SANS SOUCI

This Gifted Young Song-composer and Pianist Will Appear in Joint Recitals with Ralph Osborne, the Boston Basso Cantante, Next Season.

Five years ago Gertrude Sans Souci published her first four songs. Since then 30,000 copies of the simplest of them, "When Song Is Sweet," have been sold. This fact in itself attests the appeal of this young composer's art.

Miss Sans Souci, who has come to the front as one of the most talented women song-writers of the day, has proven such a potent attraction in joint recitals with other artists conspicuous in the concert world that she will be featured during the coming season by J. E. Francke, the New York manager, as one of the principal artists on his list. While she finds her chief interest and pleasure in creative art, she is a musician of the broadest training and sympathies. She received her musical education principally in Berlin, where under Moszkowski she developed into a pianist of noteworthy attainments.

The Oliver Ditson Company have published a brilliant Spring song from her pen, entitled "Where Blossoms Grow," which in construction and character is considered a parallel song to Mrs. Beach's "The Year's at the Spring." Others equally popular are "Gather the Roses," "Wishes," "Love Is a Rose," "Thoughts," "Twilight Shadows," "My Dream," "Serenade" and many others.

Miss Sans Souci will spend the Summer in Northern Minnesota, devoting most of her time to completing new songs, five of which will appear in a collection of her compositions at the first of October. Early in that month she will open her season of recitals with Ralph Osborne, the Boston basso cantante. Appearances already have been arranged for them with many of the large Eastern clubs.

## Wesley Weyman to Go Abroad

Boston, Mass.—Wesley Weyman, for the past three years instructor in the piano-forte department in the Institute of Musical Art, New York, will go to Europe next Fall for an indefinite period. He will study under various masters and expects to give concerts in European capitals. Before leaving America, however, he will go to the Pacific Coast, and will return to Shirley, Mass., for the remainder of the Summer. Mr. Weyman is a Bostonian and is well-known in this city.

## Mme. Pasquali Entertained

An informal reception was tendered last week to Signor and Mme. Pasquali at the studio apartments of Dr. and Mrs. L. D. Alexander, Jr., No. 5 West Thirty-eighth street, New York. Among the guests were Mr. and Mrs. Forrest O. Lindlay, Marguerita Stewart; Baron von Laske; Mrs. C. Frails; Miss I. Prescott; Martin Watts; Cecil James; G. Carton and Walter R. Anderson. Mrs. Alexander and Mr. James added to the pleasure of the evening by rendering several songs.

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## REMARKABLE TOUR OF BROOKLYN ARION

Under Arthur Claassen's Direction Eighty Singers Will Perform Before the German Emperor This Summer—Concert for President Roosevelt at the White House Saturday

As somewhat of a return compliment for the visit of the Vienna Male Chorus last Spring, the Brooklyn Arion Society, Arthur Claassen, director, plans to sail on June 27 for Germany, where a series of concerts will be given in the principal cities.

The Kaiser has given a special invitation

the first German songs sung in the White House when he was conductor of the Liederkranz, in February, 1903.

On July 9 the Arion Society will sing in Berlin; on July 12 at the Wartburg, the scenery of which is always background set for performances in that city of "Tannhäuser" and is also the scene of the legend of Liszt's "Elizabeth and the Roses," in which it is related that when Elizabeth was taking a basket of vegetables to feed the poor, her jealous husband, meeting her, asked her what she was carrying. She replied, "Roses," and when he forced her to open the basket, the miracle had happened transforming the vegetables into roses.

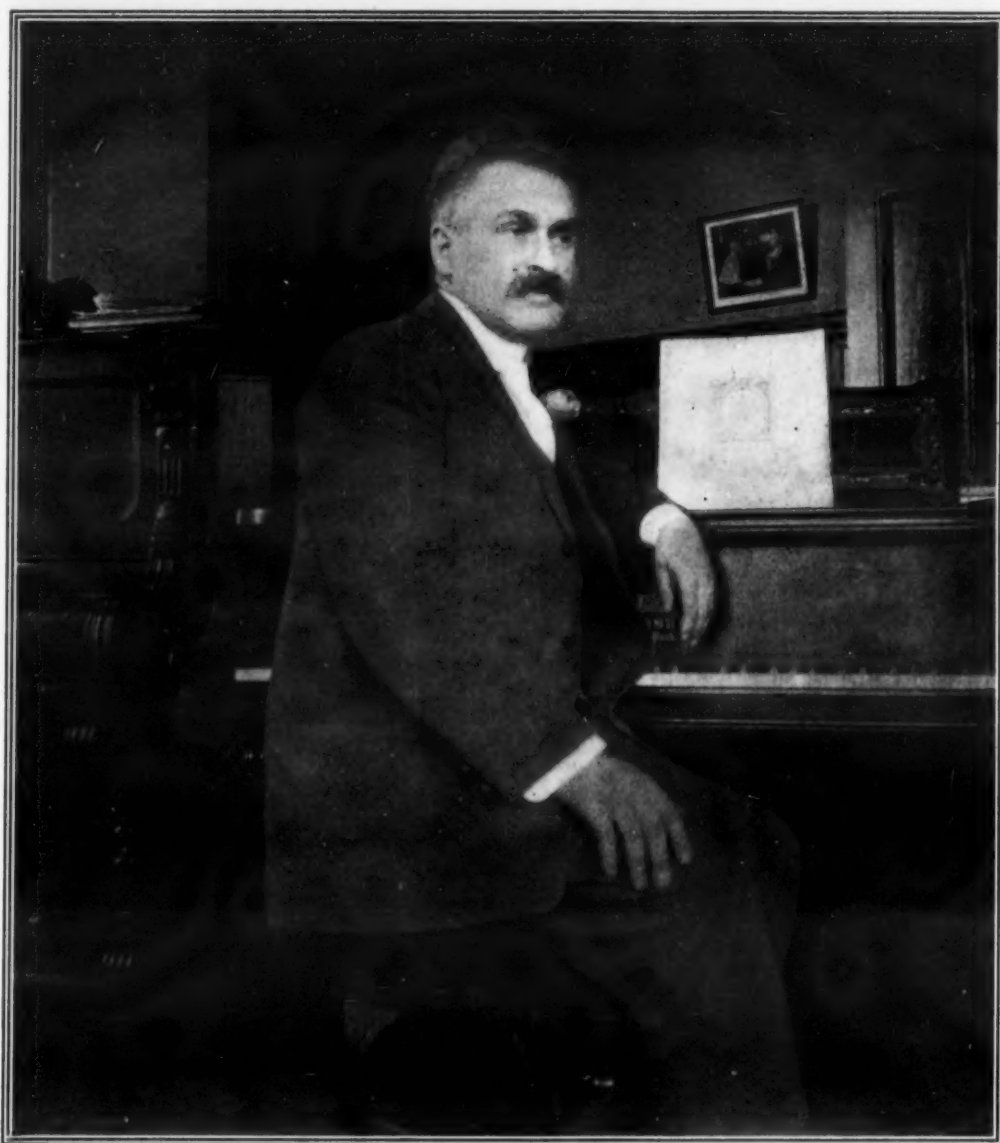
This invitation to sing at the Wartburg is from the Grand Duke Alexander who, in letters to Mr. Claassen, has expressed himself as much pleased with one of Mr. Claassen's compositions.

On July 15 the society will sing in Dresden, and on July 16 in Chemnitz, on July 20 in Munich, on July 23 in Stuttgart, on July 27 at Wiesbaden and on July 30 in Bonn. The date is not yet set when the society will be heard before the Emperor at Wilhelmshöhe Castle.

Claude Cunningham, who sailed for Europe on Saturday, May 30, will be soloist throughout the tour, and, after singing before the Kaiser, will be heard in several music festivals, and will give a recital in London.

The Arion Chorus consists of eighty male voices, and they will be accompanied by the Manhattan Ladies' Quartet, consisting of Irene Cumming, Louise de Salle Johnson, Louise Scherhey and Anna Winthrop, and as accompanist will be one of the teachers of the Brooklyn Conservatory of Musical Art, Jeanette Louise Manning. During the tour in the principal concerts Louise Scherhey will sing two of Mr. Claassen's new songs, "Parting" and "Ganz im Geheimen."

After the concert tour is over Mr. Claassen has been personally invited to Vienna, where he will be the guest of the Vienna Male Chorus. From all over Germany and from all the cities there he has been assured that he and his Arion Chorus will be most welcome, and he knows what a German welcome means.



ARTHUR CLAASSEN

Director of the Brooklyn Arion and One of the Most Accomplished and Progressive Musicians of America—Photographed Especially for Musical America

Arthur Claassen was born in Stargard, Prussia, February 19, 1859. After graduating from the Danzig Gymnasium he entered the Music School at Weimar in 1875, studying under Müller-Hartung, A. W. Gottschalk and B. Sulze. As early as 1878 his compositions excited Liszt's interest. From 1880-84 he was conductor at a theater in Göttingen, of the Feichtinger Opera Company, and at Nowak's Theater, Magdeburg.

It was the late Dr. Leopold Damrosch who recommended Mr. Claassen for the

conductorship of the Brooklyn Arion and other singing societies, and in 1884 he came to this country. Since 1890 he has been conductor of the United Singing Societies of Brooklyn, and also conducts the Brooklyn Choral Society. He has many compositions to his credit, and is to-day recognized throughout the country for his high attainments as a musician.

Last year, in conjunction with Leopold Winkler, the eminent German pianist, Mr. Claassen established the Brooklyn Conservatory of Musical Art.



Mr. Claassen on the Left and Otto Jablonsky on the Right—The Latter Is Director of the New York Branch of the Brooklyn Conservatory of Musical Art

for the Arion Society to sing before him, but before departing, to show, Mr. Claassen says, its loyalty to the United States, it will sing before President Roosevelt in the White House on June 13. It may be remembered that Mr. Claassen conducted

## LIEDERKRANZ MARKS 60TH ANNIVERSARY

German Singing Society of Louisville Celebrates the Event with Fine Concert

LOUISVILLE, June 8.—The Louisville Liederkranz celebrated its sixtieth anniversary on the evening of June 4 at the roof garden of the new Seelbach Hotel. The society is one of the oldest singing societies in the United States and was founded February 18, 1848.

The society has now celebrated its silver, golden and diamond jubilees, and was at one time a member of the Federation of North American Singing Societies. It had the distinction of being the oldest in point of service as well as in name. With the exception of the Liederkranz, the societies forming the Sängerbund have ceased to exist or have changed their names to suit convenience or conditions.

The present director is Carl Wollengraft, whose conducting of the jubilee choruses was marked by a sureness that brought about work of the smoothest and most uniform character.

In addition to the chorus of seventy-five

voices, the following soloists had part in the anniversary celebrated: Mrs. William E. Conen and Eva Korb, soprano; Mrs. Carrie Rothschild Sapinsky, contralto; Philip Stark, tenor; Peter Schlicht and Oscar Stutz, Jr., baritones and John Hodapp, bass.

The choral numbers were "Frühling und Sommer," by Altenhofer; "Maienzeit," by Clarius; "Oh Skylight for Thy Wing," Smart; "Germanenzug," by Lund, and "Love and Spring," by Weinzierl.

Mr. Schlicht sang Lully's "Sombre Woods," and with Miss Korb, Goetze's "Still wie die Nacht," Mrs. Sapinsky's numbers were Schubert's "Gretchen am Spinnrade" and the contralto solo part in the Lund number.

Miss Korb sang the Liszt "Lorelei" and the soprano part in the quintet and chorus from "Lohengrin," the other singers in the number being Mrs. Sapinsky, Mr. Stark, Mr. Schlicht, and Mr. Hodapp, with the chorus.

Mrs. Conen sang most effectively the soprano solos in "Frühling und Sommer" and Mr. Stutz the baritone solo in "Germanenzug," Mrs. Mollengraft, by her skillful and sympathetic accompaniments, furnished a splendid background for the singers.

H. P.

It was Reba Dale of the Merry Widow company who, according to authenticated records, said to her colored maid, when the latter brought around her new baby for inspection, as the perfect image of his father, "Yes, a regular carbon copy."

## WESTERN ORCHESTRA COMPLETES TOUR

Minneapolis Musicians Received Much Praise in Many Cities Visited

MINNEAPOLIS, June 8.—The second Spring tour of the Minneapolis Symphony orchestra which has just been completed, proved a great success, not alone artistically, which was expected of the orchestra, but financially as well.

In all, thirty concerts were given on the tour, and everywhere there was praise of the highest degree given Emil Oberhoffer, the conductor, and his men.

The guarantors of the orchestra are exceedingly pleased over the reception accorded the orchestra, for the organization not only proved its artistic merit, but was a fine advertisement for Minneapolis as a city of musical and educational advantages.

During its tour the orchestra appeared at nine musical festivals, giving at each orchestral concerts and also furnishing the orchestral accompaniments for the choral works given.

The orchestra's tour included Winnipeg, Man., Grand Forks, N. D., Fargo, N. D.,

Brainerd, Minn., Duluth, Minn., Brookings, S. D., Huron, S. D., Yankton, S. D., Mitchell, S. D., where the concert was given in the famous Corn Palace, Omaha, Neb., and Lincoln, Neb.

Of Mr. Oberhoffer and the orchestra, T. J. Kelly, of the *Omaha Bee*, who is one of the best known of Western writers on music, gives the following estimate:

"Where did Minneapolis get Emil Oberhoffer? Has it any more at home like him? Is there any difference of opinion in Omaha with regard to the Minneapolis Symphony Orchestra? Certainly not. The concert last night was a wonderful exposition of what a man with a brain, a motive and a musical genius can accomplish with men who have ability, who have confidence in the conductor, and who are willing to let him mould their individualities into one symphonious unity." E. B.

### Carrie Bridewell Marries New Yorker

Col. and Mrs. Henry F. Bridewell, of Richmond, Va., have announced the marriage of their daughter, Carrie Bridewell, the contralto, who formerly sang at the Metropolitan Opera House, to Lemuel Coleman Benedict, a well-known clubman of New York.

Marguerite Sylva, of former light opera fame in this country, and of late years a member of the company at the Opéra Comique, Paris, won a great success as *Carmen* in Saint-Etienne, France, a fortnight ago.



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## 'CELLIST PREFERS OUR "ATMOSPHERE"

**Alwyn Schroeder, Returning from Frankfort, Feels More at Home in America**

As glad to get back to America as just one short year ago they thought they would be to take up life in the Fatherland again, Alwyn Schroeder, the eminent 'cellist, Frau Schroeder, who had found that absence makes the heart grow fonder, and the two Fräulein Schroeder, bubbling over with American spirits, landed in New York from the *Koenig Albert* on Thursday of last week and the next morning hurried off to Boston, which is going to be their home now for good and all. The desire that had lain dormant through all the years of their exile to go back home to their native land "some day" and enjoy the traditional Art atmosphere "far from the madding crowd's ignoble strife" in American cities, has been appeased, and they have learned that this is really their home, after all, that life in Germany, not here, means exile to them, that the "atmosphere" they expected to enjoy in Frankfort-on-Main is conspicuously absent, and, in short, that they cannot be happy with the ocean between them and the aforementioned madding crowd.

"Mr. Schroeder wanted to get back to the rushing and the pounding and the bustling here," said Mrs. Schroeder, while Henry Wolfsohn's Mr. Copley was calling the roll of the party before the train pulled out of the Grand Central Station. "And we are all glad to be back," she added. "This is more like home to us now than Germany is. We had been away too long to be able to fit in there again."

With them came two of Mr. Schroeder's pupils, a young Scotchman named More and a Herr Bottermund, whose name indicates his nationality. Mr. Schroeder is very proud of both of them and enthusiastic over their prospects for the future. There were two other members of the party that must not be forgotten—a parrot and a dachshund "as is a dachshund," for its name is Lina.

"There's more atmosphere here now than there is over there," said Mr. Schroeder, who during his absence has been teaching at the Hoch Conservatorium, of Raff associations, in Frankfort, and been at the same time the backbone of a string quartet there. "I was very much disappointed. The musical life here is much broader and more cosmopolitan. There are several others leaving Frankfort, too—Siegmond Hausegger, the composer, among them."

He waxed enthusiastic over the prospects of the new quartet he and Willy Hess have organized to enter the concert field next season.

"Lionel Tertis, our viola player, is very



**ALWYN SCHROEDER**

**Eminent 'Cellist, Who Has Returned to America After a Year's Absence in Germany—From a Snapshot Taken Especially for "Musical America" at His New Home in Boston**

fine," said he, speaking of their only member that is unknown to the American public. "He used to be a member of the quartet Mr. Hess had in London years ago; and, as you know, both Mr. Theodorowicz, our second violin, and I were associated with the old Kneisel Quartet. Mr. Tertis is now playing in the Hambourg Quartet. He will come over with Mr. Hess in July, then they will join Mr. Theodorowicz and myself in Sorrento, Maine, where we will rehearse together daily until the opening of the concert season. Our headquarters through the year will be, of course, in Boston."

played Popper's "Dedication" and Goltermann's Caprice, both for the 'cello. A capriccio, opus 43, by Mohr, for piano, violin, viola and 'cello, was played with Emil K. Janser at the piano and Mr. Rebmann, violinist.

The quartet has been practising since January, and with the purity of tone and creditable ensemble already attained there is great promise for its work next season.

**Reginald de Koven Writing New Opera**

Reginald de Koven and Harry Smith, who have not collaborated since they wrote "Maid Marian" for the Bostonians, have joined forces once more and are now writing a new comic opera, in which Grace Van Studdiford will appear in the principal part next October. The scenes of the opera, which has not yet been named, are laid in Budapest.

## PARIS HEARS FLORA WILSON

**Daughter of American Secretary of Agriculture Makes Her Début.**

PARIS, June 6.—Flora Wilson, daughter of the American Secretary of Agriculture, made her first public appearance here this week, after spending three years studying for the grand opera stage, under Jean de Reszke. Her concert was the principal musical and social event of the week in the American colony, and she made a distinctly favorable impression. The total weight of the roses and orchids presented to her amounted to over 100 pounds.

She also sang this week at a reception given by Dr. and Mrs. Louis Borsch, of Philadelphia, at their house in Rue de la Paix. She will make her début in grand opera next year.

**Appreciated in Los Angeles**

LOS ANGELES, CAL., May 30, 1908.

To the Editor of MUSICAL AMERICA:

I wish to thank you for the splendid work your paper is doing for Los Angeles and Southern California. Each issue shows you are keeping in touch with the musical situation of not only the larger centers of the East, but that you are looking with equal diligence for news on the Pacific Coast.

In a quiet way we are doing things in this section of the country. The Gamut Club, with its splendid membership, is keeping active the mental and artistic forces of the male musicians of the town, while the Dominant Club, the ladies' organization of a similar character, is doing the same work for its members. The recognition of my own humble efforts has come about in many ways lately that makes me think that life is worth living, and that the rocky road of the impresario has a few soft, shady, mossy spots, instead of the usual prickly cactus thoroughfare.

I want to thank you for the occasional mention of my own efforts, and let you know that I thoroughly appreciate your kind words. I hope to see the time when every studio in Los Angeles and Southern California will receive a weekly visit of MUSICAL AMERICA. Although my subscription is not out, I am going to subscribe for two more copies for next year, so that I can at least have one copy to lend and one which I may hold sacred, because the two that I am now receiving are doing double duty and I have almost come to the point of requesting a deposit on each one before it leaves the room, so that I may secure its safe return for use in my reference library.

Sincerely yours,

L. E. BEHYMER.

**Mr. Anderson's New Quartet**

Among Walter R. Anderson's interesting announcements for the forthcoming season is that of the New York Grand Concert Company, which will consist of Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, basso. All these artists are well known to American concert-goers.

**Flonzaley Concerts Next Year**

The Flonzaley Quartet is to give three New York recitals next season, the dates selected being January 19, February 2 and March 16. The members of the organization, which made such a favorable impression last season under Loudon Charlton's management, are at present in Europe, devoting the Summer months to practice.

**Mme. von Niessen-Stone in Connecticut**

Mme. Matja von Niessen-Stone, of the faculty of Dr. Frank Damrosch's Institute of Musical Art, New York, is visiting in New London, Conn., this week, as the guest of one of her pupils.

Wagner's "Rienzi" recently reached its one hundredth performance at the Berlin Royal Opera.

**BOSTON PIANIST AND BARITONE CAUGHT BY CAMERA ON STEAMER**



**John Crogan Manning, the Pianist, on the Left, and Earl Cartwright, the Baritone, on the Right**

BOSTON, June 8.—John Crogan Manning, the pianist who is to tour the South and West extensively in recital next season, sailed for Europe last Tuesday. In the accompanying picture, which was taken expressly for MUSICAL AMERICA, Mr. Manning is seen on the left and on the right is Earl Cartwright, the baritone, who was on board the boat to bid farewell to Mr. Manning. Mr. Cartwright and Mr. Manning are old friends and both have been remarkably successful in their various lines of endeavor.

Mr. Manning will spend nearly four months in Europe and will tour extensively. He expects to spend part of the time in work in preparation for his coming season in America. Mr. Cartwright will spend the Summer in the West. D. L. L.

**Gustav A. Kerker, Composer, Marries**

Gustav A. Kerker, the composer of "The Belle of New York," and other comic opera and musical comedy successes, was married quietly last week to Nettie Rivenkurg, a show girl, playing in "Nearly a Hero" at the Casino Theater, New York. The bridegroom is fifty-seven, the bride twenty-one.

It was Mr. Kerker who, in 1893, wagered Oscar Hammerstein \$100 that he could not compose an acceptable one-act operetta in forty-eight hours. Mr. Hammerstein locked himself in a room at the Gilsey House and wrote "The Kohinoor" in the stipulated time. He later produced it.

**Flemington Hears "Creation"**

FLEMINGTON, N. J., June 8.—Haydn's "Creation" was given in the Presbyterian Church here on the evening of Thursday, June 4, by the church chorus with Florence Hinkle, soprano, John Young, tenor, Frank Croxton, bass, all of New York, as soloists. The chorus, led by Norman Landis, with Grace Leeds Darnel at the organ and Bertha W. Vosseller at the piano, did excellent work, showing exceptionally fine training. The soloists were in their best form and were well received.

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## PROMINENT FIGURES IN HENRY W. SAVAGE'S PLANS FOR NEXT SEASON



Reading from Left to Right in the Above Group Are Leo Fall, Composer of "A Jolly Peasant" ("Der Fidele Bauer"), a New Operetta to Be Given Here Next Season; Franz Lehar (in the Circle), Composer of "The Merry Widow" and "The Prince's Child," a New Opera to Be Produced by Henry W. Savage; Fräulein Mizzi Miller, the New "Merry Widow" Engaged by Mr. Savage to Sing the Leading Rôle Next Season; Oscar Straus (in the Circle), Whose Operetta, "Prince Hugo's Honeymoon," Is Another Item on the Savage List, and Edmund Eysler, Who Wrote "Künstlerblut," Which Mr. Savage Will Produce Under the Title "The Love Cure."

Never in the history of light opera has so formidable a list of new productions been announced as that which followed Henry W. Savage's arrival in New York last week. The man who had the honor of introducing "The Merry Widow" to this country is prepared to practice what he preaches, for he has brought back contracts which practically give him a corner on the Viennese operetta output for this

market. He has "The Prince's Child," by Franz Lehar, Victor Leon and Leo Stein, authors of "The Merry Widow"; "A Jolly Peasant," by Victor Leon and Leo Fall, the latter a composer as yet unknown in this country; "The Love Cure," also by Stein, and a popular Viennese composer, Edmund Eysler; "Vera Violetta," another piece by Eysler; "Prince Hugo's Honeymoon," and three Hungarian operettas, "Pifikus," "Prince Bob," and "The Rose Youth." The

American adaptation of "The Love Cure" will be made by Oliver Hereford.

In an interview Col. Savage said: "Europe can lead us by the hand in music. Where we develop one composer worth while, Europe develops fifty. I presume it's because we've never fostered composers of our own. We prefer our music and our meals served in a foreign tongue. I hope this continues to be true of meals, because it will keep native Americans from becoming waiters. But I prefer my opera so that I can enjoy it without the assistance of a library of lexicons."

"Speaking of grand opera," he continued, "I shall forswear it next season, as I observe the Metropolitan has been promising to give it in English. I'm willing to let them prosecute the holy war for a year. In fact, I saw no new grand opera in Europe that would be strong enough to bear the brunt of a repertoire season."

### MISS MUNDELL'S CONCERT

#### Annual Spring Program Made Interesting by Teacher's Own Performance

The annual Spring concert of Miss M. Louise Mundell at Memorial Hall, Brooklyn, recently, proved highly successful. The many friends of Miss Mundell were delighted to hear her singing of the Bach-Gounod "Ave Maria" with organ, 'cello and piano accompaniment. Miss Mundell has kept her own singing in the background so persistently at these concerts that her appearance was received with enthusiasm and the enjoyment of her fine voice and broad style was so great that the aria had to be repeated.

The assisting artist was W. Paulding De Nike, 'cellist, who played "Reverie" by Bottesini, an "Adagio" by Becker and a "Tarantelle" by Cossman, finely. The concert was notable for the number of professional pupils who appeared. Among

them were Mrs. George Milton Sellick, who sang "Love Me Well," by Demberg, "O, Come With Me," by Van der Stucken, and "Oh, Heller Tag," by Tschalkowsky; Lila May Darling, whose numbers were "Love's Springtide," by Hammond, and the "Haymaker's Song" by Needham; Mrs. Sutcliffe, with three songs by Mrs. Salter; Edith Brown, with Hawley's "In a Garden," Chadwick's "A Ballad of Trees" and "Lady Spring" by Victor Harris; Mrs. Chauncey G. Cozine with "Daffodils Are Here," by Ronalds, and "April Morn," by Batten; Harry Glover Colyer, who sang the "Che Faro Senza," by Gluck; Mrs. Anna Duffy, who sang the "Largo" and another aria by Handel. The other pupils who sang were Stella G. Barnes and Grace Linesburgh. The Mundell Glee Club gave evidence of thorough training, singing "The Girls of Seville," "The Lost Chord," "Little Dutch Lullaby" and "She was Seven." Mrs. Brown and Miss Mundell sang two attractive duets and Mrs. Cozine, Miss Given and Miss Mundell sang "Lift Thine Eyes," from "Elijah."

### MEHAN STUDIO RECITALS

#### Interesting Series Comes to a Close—Well-known Teacher's Plans

On the evening of June 4, at the Mehan Studios, Carnegie Hall, was given the ninth and last in a series of Spring students' recitals, which have been remarkable in many ways. The programs have covered a wide range of vocal literature, they have served to present twenty-eight advanced pupils of Mr. and Mrs. Mehan's classes, and the performance of these pupils has maintained a high average.

A particularly interesting recital in this series was the one of June 1, given by Mrs. Joseph Dunfee, soprano, and Mary Jordan FitzGibbon, contralto. Mrs. Dunfee's voice is a pure lyric soprano, and she sings with great charm. She has earned a foremost place among the singers of her home city, Syracuse.

Mrs. FitzGibbon, formerly of Scranton, Pa., is the new contralto at Lafayette

Avenue Presbyterian Church, Brooklyn, and is already becoming known here as a favorite concert singer. She is endowed with a regal personality and an opulent voice.

On the evening of May 30, despite the storm, the seventh recital was given by Miss Crennan, a young soprano with a voice of limpid sweetness which, when grown to mature power, should win her a sure place in the professional world, and Agnes Reifsnnyder, contralto, who occupies an important New York choir position and is a favorite concert singer in her home city, Philadelphia.

The final recital in this series, on June 4, introduced a group of the younger singers—Misses Irwin, Younkings, Youngs, Palmer, Mr. Mason and Mr. More—assisted by Miss Middaugh, contralto; Mr. Phillips, tenor, and Miss Cox, soprano.

Mr. and Mrs. Mehan close their New York work on June 13 and start West for a vacation preliminary to their Summer term in Denver. John C. Wilcox will remain at the Carnegie Hall Studios during June, after which he will also go to Denver.

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## ANNA MILLER WOOD TO SPEND SUMMER IN WEST

Boston Contralto and Teacher Will Be in Her Old Home, San Francisco—Her Pupils' Plans

Boston, June 8.—Anna Miller Wood, the contralto soloist and teacher, will close her studios within a few days and leave for her former home in San Francisco. She will spend the entire Summer on the Pacific Coast, and has been engaged by the Saturday Club of Sacramento, Cal., one of the three or four really important clubs on the Pacific Coast, to give a song recital about October 15. Miss Wood will return to Boston later than usual, probably not before the end of October, but her studios will be opened October 1, and will be in charge of her assistant, Edith Alida Bullard. Miss Bullard will give her first public concert in Boston in Chickering Hall next season, and will also give a recital in Providence, R. I.

Phyllis Lindsey, after studying two seasons with Miss Wood, will go to her home near Los Angeles, Cal., for the Summer, and will give a song recital there the latter part of the Summer, returning to Boston in October. She has an agreeable voice, sings easily and with excellent expression. She is one of Miss Wood's most promising pupils.

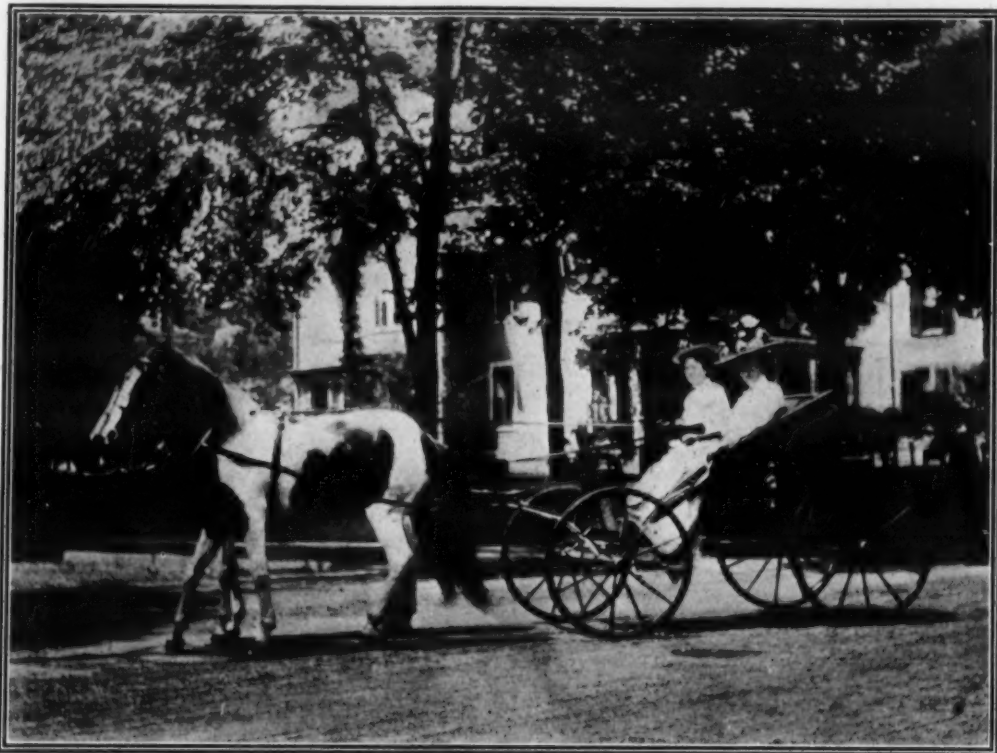
Mrs. Ernest Conant, of Lincoln, Neb., has been spending some time in Boston coaching with Miss Wood on special recital programs of classified songs, which she is to give next season at the University of Nebraska, where she teaches. She is also preparing an "American composers' program" to represent various Boston composers, including Arthur Foote, Mrs. Beach, Mr. Whelpley and Mr. Manney. D. L. L.

### MISS OSBORN HOME

Minneapolis Singer Returns from Operatic Triumphs in Stockholm

MINNEAPOLIS, June 8.—Esther Osborn, the Minneapolis singer who has achieved such marked success at the Royal Opera and the Oscar Theater in Stockholm, the past two years, has returned to her home city for a few weeks. Miss Osborn came especially to sing at a concert June 25 to be given in the Auditorium for the benefit of the Swedish hospital. Her stay will be very short as she will sing at the Royal Opera in August in "Madama Butterfly."

## New Jersey Pianist Entertains Singer



LOUISE ORMSBY AND MRS. S. H. GATES OUT DRIVING

Louise Ormsby, the popular soprano, who is now soloist at St. Bartholomew's Church, New York, is at present visiting Mrs. S. H. Gates, who is an accomplished amateur pianist, in Plainfield, N. J. The snapshot reproduced herewith represents Miss Ormsby and her hostess driving. As the choir at St. Bartholomew's is making a specialty of its musical services this month and next, Miss Ormsby will not take her usual Summer vacation until August, when she will go to the Blue Mountains, in Idaho, to remain there until September, after which she will be in New York again.

This opera has never been given at the Royal Opera and Miss Osborn will have the distinction of creating the title rôle there. Miss Osborn is a tireless worker, has intelligence and musical feeling, in fact, all the gifts that go to make the great singer. It is a matter of pride to musical Minneapolis that Miss Osborn obtained her musical training largely in this city. When she left her local teacher, Edith Abell, to go to Sweden, she had a repertoire of several operas, her voice was beautifully placed, and she had only to devote her time before her operatic début to the study of stage action and the various details of operatic work. E. B.

The first Summer night concert of the New York College of Music was given on the evening of Wednesday, June 10, at Wallace Hall, Newark, N. J., under the auspices

of the Musical Culture Club of which Louis Arthur Russell is director. More than a score of well-known pianoforte and vocal soloists assisted in the program.

The Delaware Baptist Church choir of eighty voices, of Buffalo, N. Y., assisted by some advanced pupils of Harry J. Fellows, gave a choir-outing concert recently, at which the soloists were Mr. Fellows, W. Ray Burroughs, organist, Mary H. McClelland, soprano, Mrs. Henry House Griffin, alto, Fred Starr True, bass.

General Intendant George von Hülsen of the Berlin Royal Opera, who recently had to undergo a serious operation and was for some days in a condition that caused much anxiety, is now so far recovered that he has been removed from the hospital to his own home.

## PLANS FOR NEW ENGLAND CONSERVATORY EXERCISES

Commencement Week Begins on June 18—Director Chadwick's Annual Reception for Seniors

Boston, June 8.—Commencement week at the New England Conservatory of Music will begin Thursday, June 18, with the senior class concert in the evening, in Jordan Hall. The senior class reception will be held Friday evening at the same hall, and the class day exercises Monday afternoon, June 22, in the hall. The alumni reunion and reception will be held at The Tuileries Monday evening. The commencement exercises will occur on Tuesday afternoon in Jordan Hall, and will be followed by the class dinner at the Hotel Brunswick in the evening.

Director George W. Chadwick and Mrs. Chadwick tendered their annual reception to the senior class, at their home on Marlboro street, last Wednesday evening.

The annual outing, open to all students of the conservatory, will occur Wednesday of this week, and will take the form of an all-day trip to Nantasket Beach. The year book of the conservatory will be issued shortly, and will show that the registration for the school year just closing numbered 2,800 students. D. L. L.

### ANTICIPATES BETTER SEASON

Manager Bigelow, Back from Book Tour, Sees Good Times Ahead

Boston, June 7.—W. S. Bigelow, Jr., manager of the Adamowski Trio; the Tolmanina Trio; the Boston Sextet Club; Rosa Linde, contralto; Nellie Wright, soprano; Edith Thompson, pianist; Willard Flint, bass; Mme. Evta Kileski, soprano; Emma Buttrick Noyes, soprano; Edith Castle, contralto; Nina Fletcher, violinist, and Frank Weaver, pianist, has returned from an extended booking trip through the Middle States and West. He visited cities in New York, Ohio, Michigan, Kentucky, Tennessee, Indiana, Colorado, Minnesota, Wisconsin, and will leave this week for a general Southern trip.

Mr. Bigelow reports that he was early in the field and made some excellent bookings. He says that the outlook for next season is more than encouraging. He expects shortly to take larger offices at the building where he has been located for the past year, No. 687 Boylston street, this city. D. L. L.

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## LEIPSIK CELEBRATES UNVEILING OF NEW BACH MONUMENT



SCENE AT UNVEILING OF NEW BACH MONUMENT IN LEIPSIK

The Different Societies of the University and the Conservatory and the Choral Societies Are Represented with Their Banners in the Picture—St. Thomas's Church Is Seen in the Background, and Its Boy Choir Stands to the Left of the Statue—The People Hanging on the Fence by the Church Are American Sightseers

LEIPSIK, June 1.—Musicians from all over Germany united in making the great Bach Festival held here last month a great success. For four days the city was musically *en fête*, public interest culminating in the unveiling of the new statue of the great composer.

The festival was under the direction of Karl Straube, the present organist of St. Thomas's Church, which was the scene of Bach's labors for so many years. Herr Straube enjoys the distinction of being the most prominent organist of the day in this country and is an accepted authority on Bach. He is now bringing out a new and revised edition of the master's organ works. It is just ready for the press and has already aroused a great deal of interest in advance. This festival follows after an interval of a year the one held in Eisenach, when the house in which Bach was born was opened as a museum, the household relics having been removed to it from this city, when the house which the composer occupied here was torn down to make room for a large new rectory in connection with St. Thomas's Church. The monument unveiled at this year's festival stands in a small square formed on two sides by the church and rectory, and, furthermore, on the very spot where the first statue of Bach, dating from 1843, formerly stood.

The principal work of the festival was the "St. Matthew Passion," the first half of which began at 3 o'clock in the afternoon, and the second part at 8 o'clock in the evening, on the closing day. The work was performed under Karl Straube's direction by the celebrated boy choir of the



KARL STRAUBE

Present Organist of St. Thomas's Church, Leipzig, with Which Bach Was Associated for Many Years

church, assisted by the Leipzig Bachverein and Singing Teachers' Chorus, and the Gewandhaus and Municipal Theatre Orches-

tras, with noted soloists. The other choral works performed were the cantatas, "Wie schön leuchtet der Morgenstern," "Mein liebster Jesus ist verloren," "Es ist Euch gut dass ich hingehe," "Singet dem Herrn ein neues Lied" and the "Magnificat."

On Sunday evening a program of sonatas was given at the Gewandhaus, at which Henri Marteau, the violinist, received an ovation after his playing of the Fourth Sonata for violin alone; the program also contained a sonata for flute and piano, one for cello and piano, and one likewise for violin and piano. Max Reger presided at the piano and his accompaniments proved a revelation.

Among the singers the greatest success was scored by Arthur von Ewyck, the Milwaukee baritone, who has been a resident of Berlin for many years and is recognized as an unsurpassed Bach singer; after him, Maria Phillipi, a contralto of Basel, made the deepest impression. Other singers were Jeanette Grumbacher de Jong, of Berlin, and Anna Reicher, of Paris, sopranos; Ludwig Hess, of Munich, and Emil Pinks, of Leipzig, tenors; Hans Vaterhaus, of Frankfurt-on-Main, Dr. Leo von Herget, of Leipzig, and Wolfgang Rosenthal, of Leipzig, basses. The instrumental soloists were Henri Marteau, of Berlin, violinist; Julius Klengel, of Leipzig, cellist; Max Schwedler, of Leipzig, flautist; Max Reger, of Leipzig, and Max Seiffert, of Berlin, pianists; Karl Straube, of Leipzig, Adolph Hamm, of Basel, Gustave Knak, of Hamburg, M. G. Fest, of Leipzig, organists.

J. M.

A special season of opera began at Bilbao, Spain, not long ago, under an unlucky star.

The public found the artists, the staging and everything else concerned with the productions unpardonably bad, and energetically hissed at the performances of "La Favorita," "Les Huguenots" and "La Bohème."

## Why Bach Is Gaining in Popularity

[H. T. Finck in the N. Y. Evening Post]

One reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine incapable of expression. It is true that there are no expression marks in his music, but that is simply because none was used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a moving way. The best Bach conductors



THE FIRST BACH MONUMENT

It Formerly Stood in Front of the Leipzig Bach House, and When the Latter Was Torn Down It Was Removed to the Spot Now Occupied by the New Statue

now recognize the truth that the old custom of playing and singing Bach in an unchanging forte is ridiculous and utterly destructive of the true spirit of his music.

Although Puccini has pronounced the life of Marie Antoinette too gloomy to make a fitting subject for an opera, the theme has not dismayed a fellow-countryman of his named Giuseppe Galli, whose three-act opera named after the unfortunate queen has just been given in Turin, Italy. Both libretto and score are pronounced mediocre.

Camille Erlanger, the French composer, has completed his lyric version of Gerhardt Hauptmann's "Hannele's Ascension," and has begun a musical setting of Shakespeare's "Antony and Cleopatra."

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## WILL SING WITH SCHUMANN-HEINK

Joseph Schenke of Cincinnati is Selected by Contralto for Concert in Germany

CINCINNATI, June 8.—This is the season of "final concerts," commencements, pupils' recitals and plans for 1908-09. The growing popularity of Cincinnati concert artists is adding daily to the prestige of the city among musical people throughout the Central States and the South and not a week passes without a number of Cincinnati artists leaving to fill important engagements. Marcus Kellermann, basso, and Joseph Schenke, tenor, recently assisted in the oratorio "Elijah" at Peru, Ind., with great success; Mr. Kellermann also assisted in this oratorio at the University in Ada, Ohio, and on May 30 Mr. Kellermann, Joseph Schenke and Mrs. Werner-West, took the solo parts in the "Creation" in Delaware, Ohio.

On Friday evening, June 5, Mr. Kellermann gave a song recital under the auspices of the Woman's Musical Club in Franklin, Ohio, and June 9 Mr. Schenke will leave for Athens, Ohio, where he will assist in Coleridge-Taylor's "Hiawatha," given under the auspices of the Music Department of the Ohio University.

Douglas Boxall, pianist, will play under the auspices of the Musical Art Society in Richmond, Ind., June 18 and during the following week a number of Cincinnati artists including Hans Richard, pianist; Mrs. Werner-West, soprano; and the Philharmonic String Quartet, will appear on the program at the meeting of the Indiana Music Teachers' Association in Washington, Ind.

The many Cincinnati admirers of Joseph Schenke are greatly interested in the announcement that he will appear with Mme. Schumann-Heink in Hamburg at her first European concert in November, and will later sing with the great contralto in



JOSEPH SCHENKE

Cincinnati Tenor Whom Mme. Schumann-Heink Selected to Sing with Her in Europe

Berlin. During her stay in Cincinnati at the Festival, Mme. Schumann-Heink heard Mr. Schenke and was so delighted over his singing that she immediately volunteered to arrange for him to have these appearances with her in the Fall, and has even gone so far with the preparations as to decide that one number on their program will be the duet from the new Oratorio "Job" by Frederick Converse. F. E. E.

## CABLE HALL A POPULAR CHICAGO AUDITORIUM

Frederick Ryder Considers Past Season Most Successful One—Local Artists Introduced

CHICAGO, June 8.—Several years ago The Cable Piano Company opened a finely appointed recital hall on the main floor of their building and dedicated it to the purpose of bringing out local artists in concert and recital in Chicago, also making the Cable Hall available for teachers to present their pupils to the public. The hall is equipped with a fine Mason & Hamlin pipe organ for organ recitals.

These series of concerts given by The Cable Company, under the direction of



FREDERICK RYDER

He Has Charge of the Concerts Given in Cable Hall, Chicago

Frederick Ryder, have engaged the services of many of the most celebrated pianists and singers, and during the season just closing the hall has been occupied nearly every evening and many afternoons of each week.

Mr. Ryder, who has had charge of the concerts, ever since the hall was opened, considers the past season the best in the series, both in number and quality of concerts. Of musical importance were given, notably, a series of three concerts devoted to the compositions of American composers. Among the prominent local musicians who have appeared this season were Edgar A. Nelson, Agnes Hope Pillsbury, Frieda Peycke, Carolyn Cohn, Marion Cleophus, Viola Cole, and other pianists; Ruth Swing Watson, Mrs. Sidney Rosenthal, Lilian Price, Beatrice Von Loon Ulrich, Helen Watson, Florence Ross and Rhea Weaver-Carson, sopranos; Hedwig Nurnberger, contralto; Robert Boice Carson, Adair Hickman, tenors; Albert E. Borroff, basso, and Frances S. Moore, organist. C. W. B.

Still another high baritone aspires to tenor rôles. This time it is Max Schütte, a teacher at Au, near Berchtesgaden, in Salzkammergut, Austria. He is to take heroic tenor parts at the Munich Court Opera.

## PITTSBURG CONTEST AROUSES INTEREST

Prize Compositions Performed at Art Society Concert in Carnegie Music Hall

PITTSBURG, PA., June 6.—The Pittsburgh Art Society prize compositions scored a brilliant success last night at Carnegie Music Hall, the music being of superior excellence, and a large crowd was delighted. The entertainment, too, was unique, for it was separate and distinct from the usual run of musical performances.

A string quartet by Ferrata was the opening number, and consisted of four movements, being played by Messrs. Kohler, Rentz, Stephens and Goerner, all well-known local musicians. Ferrata's prize violin suite was ably interpreted by Franz Kohler. A double chorus also by Ferrata, who took all four of the prizes, was sung by sixty-four voices, under the direction of James Stephen Martin, concluding the concert, but there were other numbers on the bill, the honorable mentions being tried out and approved.

It is quite likely that the Art Society will again offer a prize for compositions, the same society having set the pace more than a year ago. It is doing much to stimulate interest in the high musical ideals in Pittsburgh.

Elizabeth Davison gave a series of musicals this week, the one at the Pennwood Club in Wilkesburg being a great success. At yesterday's program the following appeared: Jean A. Balph, pianist; Frederick Goerner, cellist, while at the second one yesterday Helen Moffatt and Blanche Davis, pianists; Freda Davis, contralto, and Georgeanna Carpenter, accompanist, contributed to an interesting program.

E. C. S.

## MUSIC IN BLOOMINGTON, ILL.

Girl Pianist's Recital and Performance of "Pirates of Penzance"

BLOOMINGTON, ILL., June 8.—Among the interesting musical events of this season the piano recital of Sarah Settles deserves special mention. Miss Settles is a young lady of thirteen, but plays with a power and intelligence that are most promising. She is a pupil of Glenn Dillard Gunn.

"The Pirates of Penzance" was given in this city at the Grand Opera House by local talent under the direction of George Herbert, for the benefit of the Day Nursery. This is the fourth annual operatic effort of this organization and it was probably the best of the series. The chorus of fifty sang and acted as well as a professional company. Mrs. Harriet Thomas sang Mabel and Mr. Baredell, of Chicago, Frederick. Three performances were given to large and enthusiastic audiences.

C. E. S.

## Paolo Gallico Off for Europe

Paolo Gallico, the distinguished pianist, sailed on Thursday last on the *Grosse Kurfürst*. During his vacation he is to tour in the Austrian Alps and visit Vienna, where he has already accepted engagements to appear in recitals. Mr. Gallico expects to return to New York about the end of September to reopen his studio.

## COMMENCEMENT IN MARYLAND

College of Music Graduates Receive Certificates and Diplomas

BALTIMORE, June 8.—The eleventh annual commencement and concert of the Maryland College of Music, Alfons W. Schenuit, director, was held at Albaugh's Theater June 1. An interesting program was rendered by the students.

Diplomas and teachers' certificates were conferred as follows: diplomas: Viola Caltrider, Edith Ripperger and Hildreth Schaffer; teachers' certificates: Lydia Baldwin, Florence Pearson and Elizabeth T. Holzchub.

Among those who participated in the concert were Clara Roberts, Isaac Kallinsky, Edward Goldstein, Annetta Dull, Irene Carper, Lola Paternall, Bessie Bransky, Minna May Opitz, Louis Schwartz, Earl Potter Galleher, Frederick Roerentrop, Isabel Frame, Bessie Oldson, Edwina Duffy and Blanche I. Little, William Wacker, May Rockel and W. C. Slemaker. Wilberfoos G. Owst conducted the chorus in the performance of a "Tannhäuser" excerpt.

W. J. R.

Ivan Altchefskey, the Russian tenor who made a few appearances at the Manhattan during its first season, and also sang with Melba in concert in Boston, has been singing one of the smaller rôles in the Russian opera, "Boris Godounoff," at the Paris Opéra.



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## TECKTONIUS IN RACINE

## Damrosch and Werrenrath Will Assist Pianist in Notable Musicales Series

RACINE, WIS., June 8.—Leo Tecktonius, the talented pianist of Racine, who created so favorable an impression in New York last season, is now at his home in Racine, where he will remain until September, when he will return to the East to resume his work.

Mr. Tecktonius has arranged for a series of Tuesday morning musicales which will start the latter part of June, and are expected to be the most brilliant musical events that Racine has ever experienced. Walter Damrosch, director of the New York Symphony Orchestra, and Reinald Werrenrath, the young baritone of New York, are among the talent already secured by Mr. Tecktonius for these musicales. Mr. Damrosch will give his lecture upon "Pélleas et Mélisande," the new opera by Debussy.

Although the visit of Mr. Tecktonius to Racine will be in the nature of a vacation, he will do considerable work in the way of piano instruction at his home, and already a large class has been secured.

M. N. S.

## VIOLIN PUPILS PERFORM

## Clarke Wooddell's Students Give Recital at the Wisconsin College of Music

MILWAUKEE, WIS., June 8.—Lovers of the violin in Milwaukee were recently treated to a successful recital by the pupils of Clarke Wooddell, teacher of the violin at the Wisconsin College of Music.

Mr. Wooddell is meeting with the best of success, and is drawing the attention of musicians all over Wisconsin in the talented young people he is turning out from the institution. Gordon Klapp, John Bender, Georgia Evans, Dorr Sillaway, Marie Joerdans, Irving Wilke, Henry Gonyon, John Hahn, Elmer Filter, Edward Wolf, Willard Baum, William Hayden and Gerald Kunz, the child prodigy, who, though but nine years of age, is regarded as a wonder, were the performers.

M. N. S.

## Mrs. Jacobs-Bond Leaves West

LOS ANGELES, June 6.—Mrs. Carrie Jacobs-Bond, who has been visiting here for the winter, left last week for the East. Mrs. Bond recently purchased a bungalow, and will return here next winter to reside a part of the year. This brilliant composer, who plays and sings her own music, has composed the words and score of more than 300 songs. At the Gamut Club recently Joseph Dupuy sang some of the attractive woman's compositions, and they were highly praised by the members of the club.

## E. A. Bredin to Study Abroad

MADISON, WIS., June 8.—E. A. Bredin, assistant head of the school of music at the University of Wisconsin, will study under some of the European masters during the coming summer. Mr. and Mrs. Bredin will leave Madison to-morrow, and will spend the entire summer abroad, principally at Paris.

M. N. S.

## Mme. Driscoll Wanted in the West

Mme. Nana Driscoll, who has come into prominence as a tympanist, and who has been identified with the Ocean Grove Orchestra for several seasons, has received tempting offers for engagements in the West this summer.

## American Musicians at Banquet in London



MENU CARD OF A RECENT BANQUET AT SAVAGE CLUB, LONDON

LONDON, June 2.—The accompanying menu card is a memento of a recent Saturday evening banquet here at the renowned Savage Club, at which Mark Hambourg occupied the chair, and an unusual number of musical Americans participated in the program. Charles W. Clark, the well-known baritone, sang a warmly applauded group of songs; Horatio Connell, another favorite here, whose fine baritone voice has won him many compliments; Ernest Sharpe, the basso, who is now giving a series of seven recitals of sixteenth and seventeenth century music; Paul Petry, another baritone, and John Powell, the Virginia pianist, who also has been giving a series of recitals here. This was a notable gathering of talent, and was marked by a flow of cordial sentiments of Anglo-American artistic fellowship.

L. J. P.

## Henry Clay College Commencement

BALTIMORE, June 6.—The fifth annual commencement exercises of the Henry Clay College of Expression of Baltimore, was given in Albaugh's Theatre on Tuesday, May 26. Those who sang and showed the fruits of adequate training were F. Compton, soprano, Marie Doyle, mezzo-soprano, Burns Doyle, tenor; also, Annie Berman, Valerette Berndt, Elsie Koehlerschmidt, Bessie Smith, Lydia Karcher, Medora Wilson, Anna Wubbolt, Nan M. Strohmyer, M. R. Schwerin, Mrs. J. D. Farson and F. W. Forney.

## Willard Flint in New Quarters

BOSTON, June 8.—Willard Flint, the bass soloist and teacher, has moved to his new attractive studios at No. 160 Boylston street. The rooms are large, light and

attractively appointed, and will give Mr. Flint much better accommodation for his large class of pupils. He expects to close his studios the last of the month, and will spend the summer at his summer home at South Hyannis, Mass. He will reopen his studios about September 15. Mr. Flint has been engaged to sing in a production of "The Creation" in Rockville, Conn., June 28.

D. L. L.

## Carl Robinson at Wildwood

PHILADELPHIA, June 8.—At a recital given at Wildwood-by-the-Sea, N. J., on May 29, Carl Hullock Robinson, baritone, pupil of W. Warren Shaw of Philadelphia, was the chief attraction. Other soloists were Ethel Corle Ewan, soprano, and Janet Orr, violinist. Mr. Robinson is from Portland, Ore., and possesses a voice full of charm and depth of expression.

## DANIEL PROTHEROE'S TASK

## Milwaukee Composer Writing Music for the Masonic Ritual

MILWAUKEE, WIS., June 8.—Daniel Protheroe, Milwaukee's eminent musician, has received an important commission from the Masonic Order of the Northern Jurisdiction of the United States, Scottish rite, which has appointed him to write the music for the ritual for the degrees in the Scottish Rite, from the fourth to the thirty-second inclusive. Mr. Protheroe is a thirty-second degree Mason.

Mr. Protheroe received the appointment to the signal honor last fall and has been working on the music ever since. A great deal of work is entailed as most of the music is very elaborate in character befitting the dignity of the Masonic ritual. The music is all written for male voices with organ accompaniment.

Mr. Protheroe will be the musical adjudicator at the fourth national eisteddfod which will be held at the great Mormon tabernacle in Salt Lake City, Utah, under the auspices of the Cambrian association and two of his compositions, "Sylvia" and "Nocturne," will be sung there.

M. N. S.

## TO HEAR PRIZE COMPOSITION

## Salt Lake City Expects Damrosch to Play Shepherd's "Overture Joyeuse"

SALT LAKE CITY, June 6.—Manager Pyper was greatly gratified to receive word from Walter Damrosch that he would be pleased to render Arthur Shepherd's "Overture Joyeuse" in the coming concert at the Salt Lake Theater by the New York Symphony orchestra, if the parts were sent on early enough to secure a rehearsal.

Mr. Shepherd's composition was awarded the \$500 prize in the Paderewski contest. The date of the New York Symphony orchestra concert at the theater is Wednesday, June 10, and no event of the season has caused such widespread interest among musicians of the West. It is likely that musicians from all the surrounding points will attend, as Salt Lake is the only intermountain city where the company gives a concert. The vocal soloist traveling with the orchestra is Mary Hissem DeMoss. Besides her, there will be several instrumental soloists.

## Mozart's Perfect Life

Arthur Symonds, writing in the *Saturday Review* of Mozart, whose biography has just been translated from the French of Victor Wilder, says "Mozart was perfect not only in his art, but in his life. Not a virtue, not a grace was lacking. Music absorbed him and consumed him, a miraculous flame always burning, so that at the age of four he played the piano and at five composed four minuets and an allegro for it. At fourteen he wrote down from memory Allegri's 'Miserere' after a single hearing of it in the Pope's Chapel in Rome. By the age of eighteen he had composed 242 pieces."

## Chicago Pianist in Georgia

ATLANTA, GA., June 8.—Meda Zarbelle, a Leschetizky pupil of Chicago, was recently introduced to a group of local music-lovers at a musicale given by Edwin Behre. Mrs. Benjamin Elsas contributed a group of songs.

The following report of a recent performance of "Die Walküre" in Barcelona, Spain, was sent to a French paper: "Artists and orchestra poor; public scanty and in very bad humor."

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## PROF. AND MRS. THOMPSON ABROAD

Well-known Director and His  
Gifted Wife End First  
Season in Iowa

Prof. and Mrs. Alexander Thompson, who have charge of the music at the Iowa State College in Ames, Ia., were in New York last week, on their way to Europe. They sailed Saturday on the *Columbia*, to spend the Summer in Great Britain and Norway.

Prof. Thompson, who has just completed his first year at the Iowa institution, speaks enthusiastically of musical conditions in that State. The great increase in interest during the past year is manifested by the formation of many new choral societies, and the exceptional patronage accorded to musical performances of all kinds is noteworthy, he declares.

On Monday, June 1, "The Messiah" was performed in Ames, with a chorus of eighty singers, and such artists as Frederic Martin, Agnes Petrey, Garnett Hedge and Mrs. Thompson, who has an excellent voice, and who besides teaching singing at the college has acted in the capacity of soloist at the several concerts given during the season. During their trip abroad Prof. and Mrs. Thompson purpose attending the



MRS. ALEXANDER THOMPSON  
Head of the Department of Singing at  
The Iowa State College

opera at Covent Garden. They will return on August 8, to resume their work in Iowa on September 1.

### HAMMERSTEIN IS PLEASED

Likes the Way His Philadelphia Opera  
House Is Progressing

PHILADELPHIA, June 8.—Oscar Hammerstein arrived here last Monday, and made a personal inspection of matters at the site of his new Philadelphia Opera House. He was highly pleased with the way the work was progressing.

"I cannot fully explain my plans to-day, as I have to hurry back to New York before night," said he. "I propose to come over every week and keep the public in touch with any new plans or steps that I take in the enterprise."

"I shall return to Europe in August, and on my return to the United States I

will bring with me the greatest aggregation of song birds that ever sailed on one ship. Everything is running smoothly, and I shall open the Philadelphia Opera House on the date announced." S. E. E.

### "Nuance" Versus "Shading"

[W. J. Henderson in the New York Sun]

It is unfortunate that some purists object to the use of the word "nuance" in writings about music, because the writers will undoubtedly continue to use it. \* \* \* The word "shading" does not exactly mean "nuance" as musicians understand these terms. Light and shade in music are held to signify dynamic gradations, whereas "nuance" embraces these and also those significant modifications of tone quality which give "color" to vocal performance.

### A SOPRANO'S ROMANCE

Miss Roessing, of Pittsburg, Weds Denver Man Despite Operatic Plans

PITTSBURG, Pa., June 6.—Society and music circles was considerably stirred up a few days ago over developments attending the wedding of Lucille M. Roessing, the high-salaried soprano of the First Presbyterian Church of Pittsburg, to Paul E. Griffey, of Denver. Miss Roessing was one of the most accomplished and youngest singers in Pittsburg. Her parents reside in Butler, and they kept the secret of her engagement to Mr. Griffey. The latter arrived and attended a rehearsal of the "Pirates of Penzance," which is soon to be given by well-known society people in the cause of charity. It appears that Mr. Griffey prevailed on her to marry him at once, and accordingly the marriage license was sought. The Rev. Dr. Maitland Alexander, pastor of the First Presbyterian Church, refused to perform the ceremony as the bride-elect was under contract to sing for the church, and he did not propose to lose her services.

In any event the wedding took place, but Dr. Alexander was not the officiating clergyman. Mr. and Mrs. Griffey are now in the Rocky Mountain State. Her going away was a sad blow to the music-lovers of Pittsburg, but has opened up a splendid opportunity for some one. E. C. S.

### W. W. Astor Engages Noted Stars

LONDON, June 6.—The musicales which William Waldorf Astor gives at his residence on Carlton House Terrace will be even more remarkable artistically this season than usual. Mr. Astor has engaged Melba, Tetrazzini, Caruso and John McCormick, the new Irish tenor, Yvette Guilbert will sing her favorite chansonnettes and, as the climax, perhaps, Paderewski will play. Mr. Astor pays enormous sums to these artists but, further, which does not interest him, yet is interesting, nevertheless, must pay their managers tremendously to release them for the night.

Mme. Melba has not opened her own house in Great Cumberland Place, London, this season. Instead, she is staying at the Ritz Hotel.

## NEW PRIMA DONNA IS HEARD IN ST. LOUIS

Marie Quive One of the Summer Attractions—Schumann-Heink's Plans  
—Gifted Pianist to Study Abroad

ST. LOUIS, Mo., June 6.—Delmar Garden has a clever little prima donna in Marie Quive, sister of Grace van Studdiford, who will be active in comic opera again next year. Of course, Miss Quive after her try-out at a Summer garden will become a member of her sister's company, so it is said. The little lady is very charming, and has a delightful voice.

Mme. Schumann-Heink was here last week, on her way up from Arkansas, where she was almost hemmed in by the floods. The great cantatrice will not go to Bayreuth this Summer, but will rest at her country home in New Jersey. Regarding her proposed European concert tour Mme. Schumann-Heink says: "I want to sing for my 'Münchener,' not in the Prinz Regenten Theater, where mostly Americans hear me, but in one of the older and cheaper houses, where the people go."

A promising candidate for great pianistic work is Clara Wuellner, who was heard Saturday in a pupils' recital at the Wegman School of Music. She will go to Europe in a few months to finish her studies there for the concert stage. She is a girl of charming address. Her personality is all in her favor, and her work on the piano is of exceptional quality.

Creators is at the Jai Alai in his third week, and his drawing-power is constantly on the increase. In an open garden he would do twice the business he is doing, for St. Louisans live in Summer gardens once the first of June is here.

Mrs. William A. McCandless, for years first vice-president of the fashionable Morning Choral Club, has been elected president, to succeed Mrs. Halsey C. Ives, who has resigned to devote herself to social duties in the bringing out of her daughter next year. Mrs. Ives has dropped into second place by her own desire. E. H.

A French writer recently referred to the Tetrazzini furore in London as "epileptic enthusiasm."

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## AMERICAN BARITONE BEGINS HIS LONDON SEASON BRILLIANTLY



LEON RENNAY

The Distinguished American Baritone, from a Snapshot Taken on His Arrival in London

LONDON, June 1.—Leon Rennay, the well-known American baritone, who recently returned from America, has begun teaching at his London studio, No. 10 Princes street, Hanover Square.

He is the principal baritone of Ashton & Co., Royal Agents, and has begun the season with them most auspiciously. He has sung three times before royalty during the past year and was accorded the especial patronage of the Princess Christian, sister of the King, besides singing at most of the important social functions at the houses of such prominent people as Mr. and Mrs. Whitelaw Reid, the Duchess of Sutherland, the Duke of Westminster, the Duchess of Carnarvon, Lady Sassoon, and others of equal interest. Mr. Rennay has recently been heard in concert with Camille Saint-Saëns, Chaminade, Reynaldo Hahn, Ferrari and some of the English song-writers, interpreting their compositions with the composers themselves at the piano.

Soon after his return to London Mr. Rennay gave a reception in honor of Olga Samaroff, the American pianist, to introduce her to a number of prominent composers and concert artists. L. J. P.

### Music and Animals

[From the London Daily Telegraph]

A Paris savant has been making a careful study of the sense of music in animals, and it gives one something of a thrill to learn, on scientific authority, that "molluscs and zoophytes are unresponsive to the influence of melody or harmony." For that reason, of course, they are never met with in a concert-room. "Among arachnids" the learned professor could cite a spider who, at a recital by Rubinstein at Brussels in 1886, "paraded conspicuously over the

piano while the master was playing, but retired under the platform floor at the first round of applause."

"Under the first Republic," we read further, "the authorities of the Jardin des Plantes studied the effects of music on Hans and Marguerite" (not Hänsel and Gretel). They were an elephant pair. "O ma tendre Musette," played on the bassoon, "stirred them to ecstasy," while "Ca ira," by the entire orchestra, "threw them into violent transports, which only an adagio from 'Dardanus' could assuage." One regrets that the French savant did not carry his interesting researches into the fruitful domains of Wagnerian zoology, and explain, for instance, why the dragon in "Siegfried" is far more musical than Brünnhilde's steed, Grane.

### MUSIC IN TORONTO

#### Commencement Exercises and Pupils' Recitals—New Organists

TORONTO, June 8.—The commencement exercises of the Toronto Conservatory School of Expression were held last week in the Conservatory Music Hall. It is now eighteen years since this institution was founded by the directors of the Conservatory of Music and placed under the principalship of the well-known Shakespearean reader, S. H. Clark, now the Professor of Oratory in the Chicago University. Since then the school had steadily progressed in its work, and in public estimation, under the direction of H. N. Shaw, Mrs. Maud Lanier, of Boston, and F. H. Kirkpatrick, the present principal.

On Sunday, May 31, at Trinity Church, Bloor street, a special musical farewell service was given in honor of R. G. Kirby, who, after thirteen years as musical director, is retiring from the position.

George Farquharson, a pupil of A. Ross Love, has been appointed bass soloist at Broadway Tabernacle.

Ella Hudson, a pupil of J. M. Sherlock, has been appointed soprano soloist at Annette Street Methodist Church, West Toronto. Another of Mr. Sherlock's pupils, James Hannah, has been appointed tenor soloist at the Northern Congregational Church.

The vocal pupils of H. M. Fletcher, assisted by Ernest Leitz, pianist, gave a recital in Conservatory Hall, on Wednesday, May 28.

Marley R. Sherris, baritone, gave a successful recital in Waterloo recently. The program consisted of works by Wade, Richardson, Pigott, Schumann, Wagner and Leifund.

Another recital by pupils of J. D. A. Tripp was given in Conservatory Hall on Saturday evening last, before a large number of music lovers.

A piano recital of exceptional excellence was given at the Conservatory of Music on Wednesday evening of last week, by Ada J. F. Twohy, one of the most brilliant of the talented group of solo performers who have been prepared for the concert platform during the recent years by Dr. A. S. Vogt. H. H. W.

#### Tramp Enjoys Club's Musicales

The members of the Chaminade Club of Hackensack, N. J., gave a musicale at the residence of Mr. and Mrs. A. C. Hart recently. On leaving the house Mr. Hart found this note on the front steps:

About 4 p. m.; much obliged for your music. I enjoyed it very much. I am a tramp carpenter, and was sleeping off a jag underneath your pretty hedge. Your clapping audience didn't enjoy the concert as much as I did. Park Row for mine.

## New Jersey's Progressive Male Chorus



THE MORRISTOWN, N. J., GLEE CLUB

Those Standing, Reading from Right to Left, Are: George C. Combs, First Tenor; Frederic F. Boniface, Second Bass; Homer G. Ayres, Second Tenor, and Frank D. Baldwin, First Bass. Sitting: Dr. R. Van D. Totten, First Tenor; Harry A. Grove, Second Tenor; Sidney A. Baldwin, Pianist and Director; John H. Rose-vere, Jr., First Bass, and George H. Sherman, Second Bass.

MORRISTOWN, N. J., June 8.—One of the most progressive and capable of local musical organizations is the Morristown Glee Club, Sidney A. Baldwin, director. The eight young men who constitute the society, organized two years ago, with the idea of studying the best forms of male voice music, and their success in this time has been gratifying.

All of the members are soloists in local churches, and each has a well-trained voice. Their programs are always inter-

esting, containing such choral numbers as Mohr's cantata, "To the Genius of Music," for glee club and soprano, and G. C. Gow's "There Are Large Eternal Fellows."

Two or three concerts are given each year in this city, and the Spring concert last Thursday took place in Madison, N. J., with the assistance of two soloists. Mr. Baldwin, besides directing the club, is the accompanist and manager. He is also organist and choir director of the Church of the Redeemer and director of the Baldwin School of Music.

#### Paderewski Patriotic at All Costs

A curious incident took place at St. Petersburg, when Paderewski performed there before a select audience which comprised the Russian Royal family and the leading court dignitaries.

After Paderewski's recital, which created the utmost enthusiasm amongst his audience, the Czar called him to where the Royal party were seated, and said, "Sir, you are the greatest pianist in the world, and Russia is proud to number you among her subjects." Paderewski drew himself up and, looking straight into the Czar's eyes, remarked stiffly: "Pardon, sire. I am a Pole—not a Russian." On the following day the pianist was escorted to the German frontier by the police.—M. A. P.

#### Mrs. Helen Allen Hunt in Keene, N. H.

BOSTON, June 8.—Mrs. Helen Allen Hunt was one of the soloists at the performance of "Faust" by the Keene Oratorio Society, on May 29. She met with decided success. Mrs. Hunt has supervision over vocal instruction at Bradford Academy, Bradford, Mass., one of the most exclusive preparatory schools for girls in this part of the country. Eleven of her pupils at the school gave a recital last week. The selections were by Schubert, Margaret Lang, Loomis, Hildach, Scott and others. D. L. L.

#### Organ Recital for U. S. Seamen

SEATTLE, June 6.—Dr. Frank Wilbur Chace and the choir of the First Presbyterian Church, composed of fifty-two voices, gave, on Monday evening, May 25, a concert and organ recital in honor of the visit of the fleet to this city. Upwards of one thousand complimentary tickets had been given to the boys on the vessels. Herbert J. Cave, of Vancouver, B. C., sang "The Trumpeter," while Alvin E. Gilbert sang "The Land of Hope and Glory," by Elgar. The program was composed largely of national and popular music.

#### Milwaukee Pianist in Recital

MILWAUKEE, WIS., June 8.—One of the most talented pianists ever graduated from the Wisconsin Conservatory of Music is Johanna Streissguth, who gave a recent recital at the conservatory, which astonished even those who have trained the young woman. Her program included Beethoven's C Minor Sonata, a Bach prelude and fugue, a group from Chopin, a composition by MacDowell and the first movement of Schumann's Piano Concerto. M. N. S.

The one-act comic opera "Through the Window" by Iwan Knorr, of Frankfurt-on-Main, will have its first production in the Court Theater, in Karlsruhe, Germany, next season.

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New York, Saturday, June 13, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

Among the novelties Oscar Hammerstein promises to produce next season at his New York and Philadelphia institt is one whose authorship represents a school hitherto entirely unknown to the American opera public. This is "La Princesse d'Auberge." The composer is Jan Blockx, the director of the Antwerp Conservatory, and probably the most distinguished Belgian creative musician of the present day. He is the foremost champion of the Flemish national movement in music, and has composed a number of songs and larger choral works in the vernacular. "La Princesse d'Auberge," which is classified as a "lyric drama," was given first in Antwerp in 1896, in Flemish, and since then it has been sung in French in the Belgian capital and in several of the larger cities of France. Thus, with the Flemish school, likewise the modern German, represented by "Salomé," and the long-promised Spanish "Dolores" of Breton added to his long list of early and late Italian and French operas, the cosmopolitan scope of the Manhattan impresario's schedule during the coming year will be in itself record-breaking.

#### SUMMER MUSIC IN NEW YORK

As yet no plans have been announced for a season of high-class Summer music in New York. It appears that the memory of the failures of such undertakings in years past is so well defined that the most venturesome of managers is loath to make trial for an uncertain reward.

When Franz Kaltenborn opened the St. Nicholas Garden last Spring for a series of concerts there was every evidence that the idea would be generally accepted and that his efforts would be crowned with success. But the first siege of hot weather and other deplorable circumstances in connection with the business arrangements soon made it apparent that the Summer-night concerts were to suffer the same fate as did others in previous years.

It cannot be said that good music on Summer evenings lacks patronage in New York because of the annual exodus of the

spending class during the hot season, for it is now generally recognized that America's metropolis has become a popular Summer resort, one which draws thousands of visitors because of its attractions designed to please stay-at-homes, its roof gardens, theatrical entertainments, and means of easy access to nearby watering-places.

The trouble really lies in the absence of an auditorium adequately built and appointed for such concerts as Mr. Kaltenborn gave last year. The St. Nicholas Garden presented every conceivable disadvantage for the enjoyment of orchestral music; its location, its acoustic properties and imperfect ventilation made it undesirable for this particular purpose. Even so, it was the only available auditorium.

It has been suggested that the roof of a downtown skyscraper might be, without great expense, transformed into a concert hall, which would afford all the coolness necessary for the comfort of a large audience, and could in other ways be made attractive.

#### A NEW CINCINNATI ORCHESTRA

Cincinnati has tried the plan of devoting its entire orchestra season to visits of organizations from other cities, with failure as a result. The disbanding of the old Cincinnati Orchestra, because of difficulties with the union, was viewed with regret, not only in the Ohio city, but throughout musical America, and when the Orchestra Association announced that as a substitute for Mr. Van der Stucken's concerts, programs would be presented by the best-known symphony societies of the East, it was felt that so far as the fostering of local interest in music was concerned, the new movement was perhaps not in the right direction.

The visits of orchestras even as prominent in our national musical life as those which played in Cincinnati this season, while they inevitably arouse deep interest in orchestral music and afford educative and significant contrasts in the expression of symphonic literature, are by no means productive of the results which follow the patronage of a local organization, maintained by local capital and encouraged by local enthusiasm.

In the latter case it is possible to have a program series so arranged that the season's concerts afford a consistent progression, and, taken as a whole, accomplish a definite purpose. Then, too, from a purely educational point of view, it may be considered that the intermittent ministrations of half a dozen musical directors are quite as confusing as would be the constant changing of teachers and methods of instruction in a classroom.

The most important consideration, however, is the matter of local pride. Cincinnati is by far too musically important to be satisfied with anything but its own symphony orchestra. The decision of the association to direct its efforts toward the revival of the old organization is a most natural outcome, but outside viewers of the situation are surprised to know that the proposed process will take a year and a half, and that, so far as the association itself is concerned, the city will be without orchestra concerts in the meantime.

#### TALI ESEN MORGAN'S PLANS

Tali Esen Morgan, who has been aptly styled the "busiest musician in America," doesn't believe in taking vacations. Even before he has completed his season's work in New York, as organist, director and teacher, he is engrossed with plans for the Ocean Grove program, which will be more ambitious and more elaborate than ever before. The exclusive announcement in MUSICAL AMERICA last week of the great convention of organists to be held in the camp-meeting town next August was read with interest by organists throughout the country.

Another interesting feature of Mr. Morgan's plans is the list of prima donnas he has engaged to sing in the big auditorium. A long experience in the preparation of

programs, the management of concerts and the engagement of artists has taught Mr. Morgan that the announcement of such soloists as Schumann-Heink, Nordica, Louise Homer and others of equal fame is a certain indication of a large audience.

#### To a Young Girl Out West

DEAR MR. FREUND:  
Your pamphlet, "To a Young Girl Out West," cannot fail to accomplish a great amount of good.

Let me thank you for the very kind article which you published about me in your issue of May 16. Though absent from my native country for the last ten years, by means of MUSICAL AMERICA, which I receive every week, I am able to keep in touch with its musical life. I cannot sufficiently express my appreciation of your valuable paper, which has done so much to benefit American music and musicians. It has an ever-increasing circle of admirers, on this as well as on its own side of the water.

BERTRAM SHAPLEIGH.  
Wierd Wood, Longfield, Kent, England,  
May 25, 1908.

MY DEAR MR. FREUND:  
In inclosing with much pleasure my check for a renewal of subscription to MUSICAL AMERICA, let me say that I wish you continued and increasing success for the publication.

I read your pamphlet with great interest, and would very much like some copies.

Yours very sincerely,

LAURA SEDGWICK COLLINS.  
The Chelsea, New York City.

To the Editor of MUSICAL AMERICA:

Kindly mail me 200 copies of the editorial, "To a Young Girl Out West." I think it will bring out lots of friends.

CAL H. COREY.  
Karn Hall, Montreal, Quebec.

To the Editor of MUSICAL AMERICA:

I think your advice to any student will be valuable. Wishing MUSICAL AMERICA success,

VICTOR MERCERON,  
Musical Director.  
Bellevue-Stratford, Philadelphia.

To the Editor of MUSICAL AMERICA:

My business brings me in touch with a great many young artists, and I should like very much to present them with a copy of your excellent article, "To a Young Girl Out West."

If you can spare me fifty copies, I shall be glad to give them to those to whom they will be a great help. W. L. RADCLIFFE.  
Richmond, Va., June 2.

MY DEAR MR. FREUND:

Kindly send me some copies of "To a Young Girl Out West." Those words of yours are the exact expression of what I think myself, and I want to spread them among my friends.

HELEN A. ALLO.  
Portland, Me., June 3, 1908.

#### Kind Words from Kansas

JOHN C. FREUND:

As a reader of MUSICAL AMERICA, I wish to thank you for giving the musical people of this country so valuable a paper. I and my class read every word of every issue.

Your editorial, "To a Young Girl Out West," is the clearest and most sensible comment I have ever read. I am sure it will do a great deal of good.

I would not do without MUSICAL AMERICA for twice the present subscription price. I wish you success in your work.

H. W. STEININGER.  
Emporia, Kan., May 21, 1908.

#### Praise for Advancing the Cause of Music in America

DEAR MR. FREUND:

I wish to express my very sincere thanks for the interest in the National Federation of Musical Clubs shown on many occasions by MUSICAL AMERICA. It is of great value to the organization to have so generous an amount of space in the journal as is placed at our disposal for reports of our work. We deeply appreciate the loyal support received from yourself, personally, for our endeavors to develop musical research and advance the cause of music in America.

Your interest has been recently evidenced by inquiries which have come from several clubs concerning the plan and scope of our work, and the advantage to local organizations of a membership in the National Federation.

Very sincerely yours,  
(Mrs. C. B.) MARY ATWATER-KELSEY,  
National Federation of Musical Clubs,  
Grand Rapids, Mich., May 27, 1908.



MARTIN AS "PINKERTON"

Riccardo Martin, the Kentucky tenor, scored one of his most pronounced successes at the Metropolitan last Winter as *Pinkerton* in Puccini's "Madama Butterfly." He will spend the Summer coaching new parts and next season will be heard in a greater variety of rôles. Mr. Martin's wife is a German woman, to whose broad knowledge of music and intelligent interest he attributes to a great degree the inspiration that has enabled him to make such rapid progress on the opera stage.

**Burgstaller**—Alois Burgstaller, the German tenor, sailed for Germany recently. His return to the Metropolitan will depend, he says, upon the will of Cosima Wagner, for whom he is going to sing at the Bayreuth Festival this Summer. He hopes to secure her consent to entering into a contract with Andreas Dippel for another season at the Metropolitan.

**Hess**—Willy Hess, who next Fall will resume his former position as concertmaster of the Boston Symphony Orchestra, appeared as soloist at a concert given in Paris during the last week in May by the Cologne Männergesangsverein.

**Vieulle**—M. Vieulle, the French basso, who has been engaged by Oscar Hammerstein for the Manhattan and the Philadelphia Opera House next season, created the rôle of *Arkel* in "Pelléas et Mélisande" at the Opéra Comique six years ago, so that, with Mary Garden, Jean Périer, Hector Dufranne and Jeanne Gerville-Réache, Mr. Hammerstein will have the original impersonators of practically all of the rôles in the Debussy opera.

**Abott**—Bessie Abott returned to New York recently after a concert tour extending to Vancouver, which she made at the close of the road tour of the Metropolitan Opera Company.

**Mukle**—All of the brothers and sisters of May Mukle, the English 'cellist, are more or less gifted musically. Her sister, Annie Mukle, acted as accompanist at the concert recently given in London by the Misses Sassard, the American duetists.

**Tetrazzini**—Luisa Tetrazzini gave her services on June 1 at the matinée in London in aid of the Princess of Wales's Holiday Home for Governesses.

**Wagner**—Cosima Wagner has returned to Bayreuth, where preparations for the coming festival are being energetically pushed forward. Frau Wagner is said to be in excellent health now.

**Yaw**—Ellen Beach Yaw, the coloratura soprano, gave a homecoming concert in Los Angeles last Friday. After a short rest she will sail for Europe, to appear in opera in Austria.

**Schumann-Heink**—Mme. Schumann-Heink will return from her present concert tour on June 18. She and her husband, William Rapp, were forced to make a hasty retreat from the flood and storm in Oklahoma; they escaped with the loss of a concert grand piano and one engagement.





DEAR MUSICAL AMERICA:

I see that when Mme. Julie Rivé-King, the distinguished pianist, gave a recital at the Carnegie Music Hall, in Pittsburg, a few days ago, for the benefit of the new Homeopathic Hospital Building Fund, she received a most flattering and enthusiastic reception. The newspapers were highly laudatory.

It is some seven years since Mme. Rivé-King appeared in the Smoky City, her birthplace. To the younger generation Mme. Rivé-King is scarcely known, but twenty-five years ago she was regarded as the first American pianist, especially as a player of classical music. Through the West and Middle West, no one was more popular, and when she gave recitals in New York City they were always largely attended.

Her greatest triumph was when she made a trans-Continental tour with the Thomas Orchestra. Everywhere her great talent, the purity and distinction of her playing and her personal charm were recognized. In her day, as a classical player, she had no superiors and few equals, even among the men.

As her name would imply, she is of French origin, and not long after she had begun to be successful married Frank King, who managed the wholesale business of the house of Decker Brothers, at one time one of the first five of American piano manufacturing concerns.

King was a character. He was a big man, weighing about 300 pounds, genial in nature, a good musician, and though he had had few opportunities in early life, developed into a musical critic and writer of uncommon ability. This he used for the advancement of Julie Rivé, who had been taken up by the Decker Brothers, and thus they became attached to one another—an attachment which resulted in marriage. For many years Mme. King's playing, combined with King's wonderful advertising ability, swept everything before them.

Some years ago King died, regretted by a large number of friends and acquaintances. There was scarcely a newspaper man or musician whom King would not button-hole, even in the middle of the night, to descant upon the merits of his wife's performances. He was one of the few husbands that I ever knew, of a great artist, who really contributed to her success and gave his life to her interests, with unflinching devotion.

I remember on one occasion when the late Gotthold Carlberg, the conductor and critic (who, by the by, was the first to produce a Wagner opera in New York, which he did with Mme. Pappenheim), was giving the first series of symphony

concerts at the old Chickering Hall, on Fifth avenue, at which Mme. Rivé-King was a soloist, that we all adjourned after the concert to Dorlon's for some supper.

When King was invited to have something he declined, on the ground that he did not care to eat late suppers; they interfered with his rest. He would not eat even a few oysters. Lobster he disdained with contempt. As for Welsh rabbit, he declared they were the invention of the devil of dyspepsia.

But, being finally pressed to be amiable and take something, he exclaimed:

"Well, give me one of them pies." He pointed to one of those large mince pies familiar in the American restaurant, which contain portions for about six people.

The pie he ate with two glasses of ice-cold milk. Later, when I told him that I could stand broiled live lobster, Welsh rabbit and Bass' ale, but that a colossal mince pie with ice-cold milk would have placed me *hors de combat* for a week, he said:

"It's the only thing I can digest at midnight!"

I asked him how he did it.

"Well," said he, "a great many years ago I was a conductor on the Pennsylvania Railroad. We used to reach Altoona on the way to Pittsburg in the middle of the night. I would be hungry then. The restaurants were all closed, and there was nothing but an old colored woman at the depot with mince pies and ice-cold milk, so I got into the habit of eating mince pies with ice-cold milk during the night, and I suppose my internal arrangements got acclimated to that diet!"

King had a pet, an immense green parrot. After years of careful training he had taught it to fly at anybody who came into his rooms with a hat on.

I remember, on one occasion, when a distinguished foreign musician called on Mme. Rivé-King. He had on his head a beautiful silk hat of immaculate character and French manufacture.

He had barely gotten into the place before the parrot, with a wild scream, exclaimed:

"To hell with that hat!" flew at it and knocked it off.

King, while enjoying the triumph of his pet, apologized profusely, but it did him more good than if his wife had made an arrangement for a concert tour.

He was, in many things, like a great, big school-boy. He is still remembered in musical circles as a good-hearted, hard-working man, who was one of the pioneers in the musical industries, and certainly did a vast deal to spread musical culture, in the early days throughout the Western country.

You have reported the efforts of Mme. Schumann-Heink to become an American citizen. It seems the case has not yet been concluded.

You will remember that the genial singer has already appeared before Judge Ten Eyck and the officers of the Essex County, N. J., Court of Common Pleas, and you will also remember the extraordinary questions which were put to Mme. Schumann-Heink, and her answers, all of which have been duly recorded in your paper.

You will recall how Mme. Schumann-Heink was asked if she believed in polygamy, and how, when it was explained to her that that means one man having many wives, that she exclaimed: "Ach, nein! What I believe in is for one woman to have another husband when the last is dead or gone away!"

Now it seems that the good Jersey officials are still in a quandary as to what to do with the case, which is called for another hearing for the issuance of final papers on June 16. It may be that the court will refuse to grant papers, but if so it will be because the singer has married Mr. Rapp, who was born in Chicago, and thus by her marriage has already become

an American citizen, rendering any further action unnecessary.

But it does seem curious, doesn't it, that when we are admitting, every day, scores of illiterate Italians, Hungarians, Russian Jews, Poles, Swedes, as citizens, with barely more than a perfunctory examination, a great, educated and intelligent prima-donna should find it a matter of considerable difficulty, annoyance and repeated hearings before a lot of officials, to become "one of us"?

Before leaving for Europe, after eight years of work in this country, Rudolph Ganz, in an interview, expressed his contempt for the famous pianist pupils of Leschetitzky, who play compositions of Poldini, Schuett and Moszkowski, which, he says, "merely tickle the ear and display fleet fingers."

He himself has made a specialty of Debussy, Ravel and Alkan. Apropos of this, Mr. Finck, in the *Evening Post*, quotes a Chicago critic, who says: "There are many who will dispute whether Ravel's 'Sad Birds,' 'Little Ship on the Ocean,' and the 'Railway Train' of Alkan are more educational than the waltzes, caprices and fantasies of Schuett, Moszkowski and Poldini, against whom Mr. Ganz directs his sneers."

It seems that all the newspapers have been wrong in their obituaries of Ludovic Halevy, which stated that he was the author of the libretto of Offenbach's "Orphée aux Enfers." This libretto was written by Hector Crémieux, a witty Franco-Jewish dramatist, who, when he was very old, committed suicide, in '92.

The New York *Herald* of last Sunday contained an exceedingly interesting interview with Fendall Pegram, an American baritone who is now teaching singing in Paris.

While I do not agree with all that Mr. Pegram said, I commend the interview to singers, teachers and vocal students as containing much valuable matter.

When Mr. Pegram declares that the voice of anyone under twenty-five years may be developed, I think he is going a little far, especially as he states that it is only necessary to have a "fairly good musical ear." In my judgment, no singer has ever reached even mediocrity who did not have a very good musical ear; indeed, the possession of a musical ear is fully one-half the battle.

It is, however, when Mr. Pegram bases his argument on the old Italian motto, "Breathe well and you will sing well," that I think he reaches the very crux of the proposition, though I would suggest the translation of the proverb into "Breathe correctly and you will sing well."

It may be laid down as an axiom that there can be no good singing—that is, singing that will please others—which is accompanied by violent muscular effort. How many singers fail to win the success they might because the natural sympathy of the audience is aroused through the painful muscular contractions which they make. Even some of our noted singers to-day cannot reach a high note without contortions that are alarming.

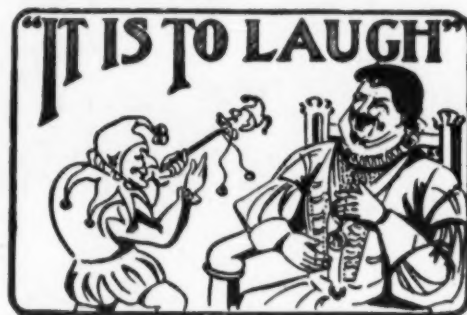
Singing is only good, and only beautiful, when it is absolutely effortless—as effortless as it is when we hear such an artist as Plançon sing. He appears simply to breathe; and yet a fine volume of tone and of beautiful quality comes from his lips, and he stands before you with a smile on his face. It is all so easy, so pleasant, and hence you can enjoy it.

On one point, Mr. Pegram is to be greatly commended, namely, in his assertion that no one method is absolutely suited to all those who desire to learn to sing. Each particular person must be studied, and the method adapted to that particular person's limitations and disabilities.

Mr. Pegram's article is, in the main, sound, well-conceived and well-expressed.

On another point, I will also agree with Mr. Pegram, namely, that there is, unfortunately, a large number of charlatans who undertake to teach the art of singing, and who do nothing but ruin voices.

MEPHISTO.



Mr. Stubb (in astonishment)—"Gracious, Maria! That tramp has been singing out in the back yard for the last hour."

Mrs. Stubb—"Yes, John, it is all my fault."

Mr. Stubb—"Your fault?"

Mrs. Stubb—"Indeed it is. I thought I was giving him a dish of boiled oatmeal and instead of that I boiled up the birdseed by mistake."—*Chicago Daily News*.

"I know a young man, very ambitious, who is anxious to make a record for himself. Could you suggest a way?"

"Sure. Why doesn't he get a job with a phonograph company."—*Detroit Free Press*.

"And when," said Mrs. Nuvoreesh, "those French pheasants came by singing the Mayonnaise it was too deeply touching for words."—*Success*.

"Have ye heard my daughter Mona sing lately?" asked Mr. Dugan.

"Both lately and early," said Mr. Hogan. "'Tis the fine instrumental music she do make."

"Ye ignoramus! Sure, singing ain't instrumental music!" indignantly replied Mr. Dugan.

"Keegan told me it was instrumental in causing him to move two blocks away from your house."—*Brooklyn Life*.

A young lady had just finished playing a violin obligato to a soprano solo and the applause had ceased, when the audience heard the following from an old man seated in the front row: "Pshaw, Mariar, she didn't play no obligato at all; it was nothing but a fiddle, and here I've come ten miles to hear that instrument they call the obligato!"—*Exchange*.

## A Contrast at Covent Garden

[From the London Times]

The immediate sequence of "Die Walküre" after "La Traviata" made one realize the more forcibly the extraordinary fact that the latter work was produced only three years before Wagner put the finishing touches to his score at Zürich in 1856. Fifty years and more have aged "La Traviata" terribly while "Die Walküre" is as fresh as the day it was written.

## Musical Magazine's New Name

With the beginning of its second volume, *Musical Waterbury*, published in Waterbury, Conn., by Jane Tree, has been enlarged, its field widened, and its name changed to *Musical Comment*. In the initial number of the new weekly is the first instalment of John C. Freund's editorial "To a Young Girl Out West," which, as Miss Tree remarks, has "created considerable of a sensation throughout the country."

A lyric drama entitled "Rosalba," libretto by Illica, music by Emilio Pizzi, a disciple of Mascagni and Puccini, has just been produced at the Berlin Komische Oper, but without success.

# ERNEST GOERLITZ

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## A BOSTON MUSICALE

## Professional Pupils of Mme. Gertrude Franklin Salisbury Give Recital

Boston, June 8.—Professional pupils of Mme. Gertrude Franklin Salisbury gave a recital of songs in Potter Hall last Wednesday afternoon. Those who took part included Mrs. Helen Allen Hunt, contralto; Mrs. Sundborg Sundelius, soprano; Mrs. Ray; Miss Ames; Mrs. Dorothy McTaggart Miller, alto; Miss Pickhardt, Mrs. Baker, Miss Croley, Miss Wainwright, Miss Davis, and Miss Ellis.

Mrs. Hunt sang Loomis's "Dutch Garden," Whelpley's "The Nightingale," and Mrs. Beach's "My Star." Her diction is noteworthy, and her expression is convincing.

Mrs. Sundelius has a soprano voice of particularly pleasing quality. She was effective in Lehmann's "The Cuckoo." Miss Ames, who is a Providence girl, sang well, as did Miss Pickhardt. The program included a Trio from Wagner's "Götterdämmerung" and Smart's Trio, "Down in a Dewy Dell." D. L. L.

## New Song by Laura Sedgwick Collins

Among the latest compositions is a song entitled "The Origin of the Rainbow," a setting of an Indian legend, by Laura Sedgwick Collins, of New York. This song which is dedicated to Mrs. Gilbert McClurg, Regent General of the Colorado Cliff-Dwellings' Association, and is published by Mrs. Thomas Henry Whitney, Regent of the New York State Chapter of that society, is an appropriate and attractive setting of the poem. The characteristic spirit and descriptive atmosphere of the subject are skilfully reproduced.

## When Schelling Met Rubinstein

One of the pleasantest recollections in the career of Ernest Schelling, the pianist, was his meeting with Rubinstein. Schelling was eight years old at the time and was giving concerts in Paris. He was taken to Mme. Marchesi's, whose pupils were being heard by Rubinstein. At the close of the

concert Mme. Marchesi announced the engagement of her daughter, and Rubinstein ran to the piano to play the Mendelssohn Wedding March. He handed his silk hat to Master Schelling, who was, during the proceedings, open-mouthed. So intent was the small boy on the great pianist's performance that he quite forgot the responsibility of his impromptu position as hat-bearer and before he realized what had happened, the silk tile was pressed to his breast until it looked like an accordion. His dismay was relieved, however, by Rubinstein's uproarious laughter on discovering Master Schelling's plight. Ever after that Rubinstein took a fatherly interest in Schelling, who now takes rank among the foremost pianists of the day.

## To My Piano

I tell you all the things I know,  
My tender weal, my silent woe;  
I tell you all my doubts and fears,  
To you alone I give my tears,  
And bring my every grief at hand,  
Because you seem to understand.  
You tell me everything I feel,  
My dreams, my hopes, you make them real.  
I laugh to you, and you are glad;  
I cry to you, and you are sad;  
With all the world I must needs smile  
And laugh to hide a tear the while;  
With you I lay the mask aside  
And ope my saddened heartstrings wide.  
Tell all I wish and dare to do,  
Aye, breathe my very soul to you.  
You feed my being with the food  
Adapted to my every mood;  
I press your keys so lovingly,  
And feel a thrill of sympathy.  
You speak to me, the world is mine,  
Thou art my soul, and I am thine.

MAUDE E. PETERS in *The Music World*.

Walter L. Bogert, of New York, directed the Millbrook Choral Society of Millbrook, N. Y., in its sixth annual concert Friday, when Cowen's "Rose Maiden" was given, with Vera Curtis, soprano, Helen Waldo, contralto, John Bland, tenor, and Clifford Cairns basso, as the soloists, and J. Bertram Fox, as accompanist. This is Mr. Bogert's sixth year as a conductor of this society.

## MME. EAMES SAILS.

## Says She Will Have a Lazy Time During Her Summer Abroad

Mme. Emma Eames, of the Metropolitan Opera Company, sailed on *La Provence* on June 4. Just before the sailing of the vessel she said:

"I have been consulting with my attorney, as I have a lawsuit on hand. I cannot say what it is, but it will appear when the case comes up in court. I am going to Paris to stop at a hotel for a rest. I have no longer a foreign home.

"I shall never again appear in as many new rôles as I have during the last two years, because at the end of the season my head is in such condition that it needs absolute rest. I shall be back in the Fall to go on with my musical work as usual, but I am going to have a lazy time while abroad."

## Keeping Before the Public Eye

The other day two concert artists were walking along Oxford street, London, when one observed the other's portrait on picture post cards in several shop windows and expressed his astonishment at the notoriety which he had won.

"How is this?" he remarked enviously. "Here are you as large as life, while I can't see my likeness anywhere."

"Let me explain to you how it's done," said his companion. "I send my secretary once a week to buy a copy at each of these shops, and the salesmen keep the post cards in their windows in hope of the public's continuing to buy them."

## Got to the Inner Ear

The annual musicale given by class of Mary Edna Brigance took place on May 16. The program was quite a musical treat to those who were present. The large and airy south room in the Buffington building was beautifully decorated with vines and flowers and comfortably filled with the parents and friends of the music pupils. Some of the pieces were beautifully executed, and the expression, which is the

soul of music, was so well brought out that the musical vibrations were felt by the inner ear of the listener. Good music brings a thrill of pleasure.—*Galveston News*.

## A Traveling Virtuoso's Persecutions

[Mark Hambourg in *The Tattler*]

The traveling virtuoso seems to be considered as fair prey by certain classes of the community, and his life on tour includes quite a number of petty persecutions from which he cannot hope to escape. Besides the would-be borrowers of money there are the autograph-hunters, who pour their autograph books upon him in volleys; the cracked inventors who wish to sell him extraordinary discoveries; the people who wish their children to be turned into modern Rubinstens by a week's piano tuition; and many swindlers of a quite unscrupulous kind who are ready to put any trick into practice that seems to promise them profit.

## The Chorus Singer's Age

"You cannot imagine what a difficult thing it is to select a good chorus," said Andreas Dippel in London the other day, with a sigh, looking up from a mass of typewritten statistics of possibilities in this direction. "Look there; that man says he's getting \$5.50, a fabulous sum in Germany. There's another who says he's forty-nine years old. I'll bet he's sixty, as it is always safe to add at least ten years to a chorus singer's self-confessed age. Of course I am speaking of men," he added hastily.

## Van Oordt Leaves for Europe

John Van Oordt, the well-known Dutch violinist, has just finished a successful four months' tour with the Chicago Symphony Orchestra, as concert-master and soloist, and has left for Europe. He will probably return to this country next year.

Besides Odette Valery, Milles. Kerf and Partaga and M. Dogese have been engaged for the pantomimes that are to be given at the Manhattan and the Philadelphia Opera Houses next season.

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## AN AMERICAN GIRL'S RESEARCHES IN MUSICAL ITALY

**A Visit to Loreto, Where Bonci, the Tenor, Spends His Summers—Awakened by a Regimental Band at 4 A. M.—Music in the Famous Church**

LORETO, ITALY, May 30.—The famous church of Loreto, the Chiesa della Sacra Casa, no longer boasts the remarkable choir which at the time Alessandro Bonci began his musical career there as first tenor, made it famous all over Italy. As the natives say rather scornfully, shaking their heads over its former glory, "They have put in boys!"

The organ is a fine one, the organist, Prof. Matle, excellent, and the music rendered of the best. There are some very good men's voices, although I heard no exceptional ones, but the boys' voices are inclined to be shrill, and they sing with but slight attention to shading. Still the church is so large that even so the music is effective, and on special saints' days or grand festivals, when elaborate musical programs are given, and probably more study devoted to them, the choir would probably be heard to better advantage.

The regimental band which plays in the piazza before the church on Saturday and other evenings is not nearly as good as is usually the case in Italy, although elaborate operatic selections are played. A long arrangement of the principal numbers of Puccini's "La Bohème," was the chief number on the evening I heard it, May 16.

The next morning I was aroused from my peaceful slumbers by the same band at 4 A. M. The soldiers were about to start off for some maneuvers.

At the top of the hill rising above the town, Bonci has a large white villa, and the family pass at least a portion of the summer here, for Signora Bonci is a native of Loreto. The town is naturally very proud of the great tenor and, as several people assured me, Bonci is always genial and affable, so unaffected in his intercourse with the inhabitants of the little town.

"There are no airs about him," one woman assured me, using the Italian equivalent of the phrase.

This speaker, the keeper of one of the larger shops for the sale of religious objects, votive offerings, etc., the chief industry of Loreto, is interested in another singer who very probably will be heard in America before long. Her father is Antonio Galassi, the baritone who sang many times in America with Adelina Patti, and I was shown two fine photographs of him in costume, taken in New York. He retired from the stage when comparatively young, having amassed a fortune, and I was assured that now when he sings in an ordinary room "one must stop one's ears, his voice is so powerful."

#### Sidney Silber's New Position

MILWAUKEE WIS., June 8.—Sidney Silber, teacher of piano at the Wisconsin Conservatory of Music, and a pianist of well-known ability, has been engaged as director of the piano department of the University School of Music of Lincoln, Neb. This institution is affiliated with State Uni-



THE CHURCH AT LORETO

It Was in This Edifice that Alessandro Bonci Began His Musical Career—Elaborate Programs Are Given Here Periodically.

His daughter, Valentina, has a fine soprano voice, and having shown aptitude for the operatic stage, her father has paid great attention to the cultivation of her voice and general stage training. She made a very successful debut as *Ophelia* in "Hamlet" in Italy about a year ago, and had a good three months' contract signed in consequence, when she was taken seriously ill and obliged to ask for a release. She is in Milan now, quite recovered, and hopes to return to the stage very shortly.

"Her father will undoubtedly take her to America," my informant said. "He has sung there so often—crossed seventeen times, and Italy is no place for a career. To make a debut—yes, but afterwards one

must go elsewhere, we can pay so little here."

And everywhere in Italy one hears the same more or less resigned complaint! "Oh, yes, America takes all our best singers from us, for we cannot afford to pay."

In Ascoli, where every November there is a season of opera, two operas being sung each year, I was told of a baritone who had a good voice and a good reputation in Italy. He was especially engaged for the Berlioz "Damnation of Faust," sang twelve or fourteen times, and for the entire number of performances received 1,200 francs, or \$240.

ELISE LATHROP.

#### Best on the Market

DAYTON, O., May 23, 1908.

To the Editor of MUSICAL AMERICA:

I take pleasure in saying that MUSICAL AMERICA improves each week. To my mind, it is the best periodical of its kind on the market.

PALMER C. SLOCUM.

Dramatic Editor, *Herald*.

#### YOUNG DULUTH PIANIST IN NOTEWORTHY RECITAL

Leo Schmied, Sixteen Years Old, Offers His Own Compositions in an Interesting Program

DULUTH, MINN., June 8.—One of the principal local musical events of the season was the piano recital on May 29 of Leo Lachmund Schmied, at Pilgrim Congregational Church. Special interest was attached to the event by the fact that this young man purposes entering Harvard University in the Fall, and the proceeds of his recital constituted a beginning in his effort to help himself through college.

Young Schmied has studied exclusively with his mother, Mrs. Emma L. Schmied, and although he is only sixteen years of age, he displayed a degree of proficiency which speaks well for his future. In interpretative power, technical facility and artistic repose he is well equipped, and without the aid of an assisting soloist he managed to hold the sympathetic interest of his listeners throughout the presentation of the program.

The items presented on this occasion included Bach's Prelude and Fugue in C Minor, the Scarlatti-Tausig Pastorale and Capriccio, Beethoven's Moonlight Sonata, Lachmund's "Scene de Ballet," "Reverie," and Gavotte; MacDowell's Four Sea Pieces, Rosendahl's "Papillons," Bendel's "Frau Holle," Grieg's Gavotte and Musette, Leschetizky Arabesque, Karganoff's Scherzo and his own suite, "A Day in the Woods," comprising eight numbers.

#### Buffalo Club's Plans for 1908-9

BUFFALO, N. Y., June 8.—The Twentieth Century Club announces thus early a series of chamber concerts, to be given in the assembly rooms of the club during next season. Negotiations are pending for the engagement of the Kneisel Quartet, the Hess-Schroeder Quartet, the Adamowski Trio and some prominent soloists.

A new one-act lyric drama, "Paria," by a composer named Guiter, was coldly received at its premiere in Strassburg. The subject is taken from a drama by Michel Beer, brother of Meyerbeer, the composer.

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**MME. BARTLETT'S MUSICALE****Her Gifted Pupils Appear to Good Advantage in Boston Musicale**

Boston, June 8.—Pupils of Mme. Caroline Gardner Clarke-Bartlett, one of Boston's most successful voice teachers, gave a recital at The Tuileries recently. Those who took part included Katherine E. Hunt, Mrs. M. F. Lloyd, Mrs. Gibbs, Mrs. Marr, Julia Woods, Mrs. Pepin, Winburn B. Adams, Miss E. L. Poole, Arthur Willis and E. H. Lambert. Mrs. Cora E. Bailey played the accompaniments for the chorus numbers, which opened the program, and Mrs. Clara L. Tippet played for the soloists.

There were many admirable features in the delivery of the solos as well as the choruses and duets. The pupils have poise, they sing with no apparent effort, the individuality of every voice is maintained and of special importance is the perfect enunciation. The duets by Mrs. Marr and Mrs. Gibbs were particularly pleasing. Special mention should be made of Arthur Willis, who has a tenor voice of phenomenal quality. Mr. Lambert's voice and delivery are strikingly like those of Gogorza, the well-known baritone. Miss Hunt's singing of old French and children's songs was noteworthy.

The registrations already made for Mme. Bartlett's Summer school, which will open at Waterloo, N. H., June 29, show that there will be pupils from California, Iowa, Mississippi, Texas, Connecticut and Massachusetts in attendance. Mme. Bartlett closes her studios in this city June 15, and will reopen them early in October.

D. L. L.

**Herbert Music for New Extravaganza**

Messrs. Klaw & Erlanger announce the early presentation of "Little Nemo in Slumberland," which, it is promised, will be the most gorgeous spectacle of a decade. The book of this production is by Harry B. Smith, and he has told the delightful story of Nemo with fantastic wit, such as is sure to please the old folks as well as the young. The music is by Victor

Herbert, replete with his characteristic melodies that not only charm, but haunt the ear. "Little Nemo in Slumberland" will be played in three acts and ten scenes. The cast will be headed by Joe Cawthorn, the funniest of all the comedians of extravaganza, and there will be three others of almost equal importance, besides a company large in numbers. Frederic Thompson is associated with Messrs. Klaw & Erlanger in "Little Nemo in Slumberland."

**How Wieniawski Offended Vieuxtemps**

Wieniawski's candor in criticising Vieuxtemps once caused a serious break between the two great violinists. The following story of it is told in *The Violin World* by a violinist who vouches for its authenticity and says that Wieniawski told it to him:

Vieuxtemps was giving a concert and Wieniawski was in the audience. During the concert Vieuxtemps played his "Fantasie Appassionata" for the first time, and, naturally, after the concert, sought his friend Wieniawski and asked his opinion of the composition. "My opinion," said Wieniawski, "is that it is a great composition. But," he added, "it was a clever idea of yours to take Niedermeyer's 'Les adieux de Marie Stuart' and use the melody in four-fourths in place of three-fourths."

"What do you mean?" indignantly exclaimed Vieuxtemps.

"Just what I say," said Wieniawski. "The third movement contains that melody note for note."

Vieuxtemps refused to be pacified, and even when shown a copy of the piece in question, claimed he had never heard of it before. This was the most serious quarrel which these two great artists ever had, and the subject was tacitly avoided between them after this first dispute.

**Kind Words from Hawaii**

MY DEAR MR. FREUND:

Your "To a Young Girl Out West" was splendid.

I think your publication is filling a long-felt want and it certainly deserves encouragement. At a meeting of the Hilo Piano Club, recently, I spoke of your article and urged everyone interested in music to subscribe for *MUSICAL AMERICA*.

CARL S. SMITH.

Hilo, Hawaii, May 18.

**A STONEMASON TO APPEAR ON BERLIN ROYAL OPERA STAGE****BERTHOLD RUSCH**

German Stonemason Whose Baritone Voice Has Launched Him Upon an Operatic Career

BERLIN, June 1.—A stonemason is the latest "vocal discovery" in Berlin. His name is Berthold Rusch, and he is only nineteen years old. When he was singing

at his work one day in the Western part of the city he attracted the attention of a passing musician, who at once recognized his voice as an unusually fine baritone. Inquiries were made, and as a result the young mason was placed under the tuition of Sadler Grun. Arrangements have already been made for his debut at the Berlin Royal Opera before long. "From mortar to the boards of the Berlin Opera" is the way his career has been tersely described.

**The Graceful Girl 'Cellist**

"With all the musical talent to be found in society," said the Old Married Man, "it's amazing to me we don't see more girls playing the 'cello. Talk about the grace of violin playing, why, the fiddle isn't in it with the deeper-toned instrument. It may be there is something attractive in the sweep of the bow arm when a woman is playing the violin, but in other respects her pose is not the most beautiful in the world. With the heel of the violin tucked under her chin she has to throw her head further to the left than gracefulness permits. Playing the 'cello, on the other hand, she sits in an easy position, the instrument resting on the floor, her left hand traveling along its neck with admirable smoothness. Her bow arm is not stretched as far as the violinist's, nor does there seem to be as much effort in the fingering. In a word, the girl violinist may be pleasing, but the girl 'cellist is a dream."—*New York Press*.

**Baltimore Musicians in Hanover**

HANOVER, PA., June 8.—The Baltimore Sextet gave a concert here recently at Elk's Home. The sextet played Haydn's Symphony in C Major, Chaminade's "Pas de Amphores," Humperdinck's Dream Music from "Hänsel und Gretel," Gounod's Ballet Music from "Faust," and Liszt's Fantasia on Hungarian Airs. The soloists were Franz Bornschein, violinist; Richard P. Meyer, pianist; Frederick H. Gottlieb, flutist; Charles H. Bochau, baritone, and A. Hildebrandt, 'cellist. W. J. R.

Bucharest has been having a special season of Italian opera, with "Tosca," "Madama Butterfly," "Fedora," "Iris" and "Norma" as the offerings; and Massenet's "Werther" introduced as a French contrast.

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## WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

AMERICAN PRESENTS  
NOVELTIES IN PARISMiss Tracey's Recital—Rosenthal  
and Shattuck Among the  
Concert Givers

PARIS, June 1.—Minnie Tracey, the American soprano, who is a firmly established favorite with the Paris concert-going public, won new laurels at her recital last month in Salle Gaveau, and also ten days later as soloist at a concert in Salle Pleyel.

At her recital Miss Tracey pursued her usual custom of introducing interesting novelties and reviving seldom-heard compositions. Rameau's cantata "Fidèle Berger" proved a charming novelty, and the public became unwontedly enthusiastic over a group of songs by Emile Sjögren, two of which, "La Lune" with violin obbligato, and "In dem Schatten meiner Locken," had to be repeated. The others were "Ich möchte schweben" and "Vor meinem Auge wird es klar." Later Miss Tracey sang Noël Desjoeu's "Du hast Diamanten" and Beethoven's Scotch *Lieder*, "Enchantress, Farewell," "Might I but my Patrick love" and "Sally," accompanied by the Chailley String Quartet, with beautiful effect.

At her appearance at the Salle Pleyel, in addition to César Franck's "Air de Ruth" and Glinka's "Marguerite au Rouet," she introduced four songs, "Der Gast," "Bettlerliebe," "Herbst" and "Nelken," by Flora Joutard, a young South American pianist of exceptional talent, who with her sister, Paula Joutard, has spent the last three years in Paris, after studying for several years in Berlin at the expense of the Chilean government.

Moritz Rosenthal was received with the utmost enthusiasm at his recent series of concerts here. There was no lack of variety in his programs and, without being betrayed into excess at any time, he ran the whole gamut of the emotions with convincing breadth of comprehension and poise.

Arthur Shattuck, the American pianist, has been confirming on every successive appearance the excellent impression he made at his first concert with orchestra. His first recital program contained compositions by Bach, Mendelssohn, Brahms, Debussy, Ravel, Grieg and Liszt. The critics describe his playing as "very artistic, very expressive and truly musical."

The total receipts of the opera houses and theaters in Paris for the year 1907 represent a figure never before reached, over \$9,150,000, as against \$8,640,000 of the previous year. Of last year's amount the Opéra alone took in \$643,000 and the Opéra Comique, \$512,500.

At his second matinée Louis Diémer, the pianist, gave an unusually interesting program, playing compositions by Rameau, Couperin and Mozart on the harpsichord and using the same instrument for accompaniments to songs of the early masters sung by Mme. Henri Lavedon. He also played with Johannes Wolff Richard Strauss's Sonata for piano and violin and part of Grieg's second sonata.

De Camondo's "Le Clown" in itself has not made a great impression at the Opéra Comique, but Geraldine Farrar's singing and acting alike have delighted the public. Jean Périer, who was heard as *Pelléas* at the Manhattan last Winter, Thomas Salignac, the tenor, and Lucien Fugère, who is known as the *doyen* of the Opéra Comique, were also effective in their rôles.

Edouard Risler, who is not yet known in America but is one of the most popular pianists in Europe, has been conducting a series of three orchestra concerts at the Salle Gaveau with the Lamoureux Orches-



TEATRO COMUNALE, FIUME, ITALY

The Teatro Comunale of Fiume, Italy, is a large, handsome building, facing on a small park, with the broad Via del Lido on one side, at the back the Canal della Fiumara, filled with ships, and suggestive of a Dutch canal. A short season of opera was begun a fortnight before Easter, the fourth performance taking place for the benefit of a charity on Easter Sunday evening. Massenet's "Thais" was the work produced for this season, and it met with much favor in Fiume. The title rôle was sung by Mme. Camilla Ikso, and *Athanaël's* rôle by Signor Palese, while the orchestra, under Moranzoni, was also heartily applauded.

tra, which have been well attended. He had the assistance at the last of Rodolphe Mamondon, the Canadian tenor, now of the Opéra, who sang César Franck's "Béatitudes" and two songs by Duparc, "Invitation au Voyage" and "Phidyle."

Other recent concert-givers who have attracted more than usual interest are Blanche Marchesi, who gave a song recital; Elsie Playfair, the young English violinist, who gave a concert with the Colonne Orchestra, and Eugene Ysaye and Raoul Pugno, who have been giving a series of four sonata programs for violin and piano, offering as novelties sonatas by Viérne, Guy Ropartz and Sylvio Lazzari.

R. E. W.

## DENVER SINGER IN BRESLAU

Critics Speak Enthusiastically of Mrs.  
Rose MacGrew, Opera Star

DRESDEN, June 1.—Mrs. Rose MacGrew, of Denver, Col., a pupil of Natalie Haenisch, sang with remarkable success the rôle *Elvira* in "Don Juan" at the Breslau opera. Another of her triumphs was as *Traviata*, in Verdi's opera.

The Breslau critics do not hesitate to place her at the side of Signora Prevosti and Sigrid Arnoldson, who are recognized model representatives of Verdi's heroine. Mrs. MacGrew even surpasses them—so the critics state—by means of her full, rich, voluminous soprano.

A. I.

## Americans Sing in Paris

PARIS, June 7.—At a concert given last week by the pupils of Mathilde Marchesi in aid of St. Joseph's Church, a marked success was scored by Marguerite Claire, of Atlanta, Georgia. She was also one of the special attractions at Mme. Marchesi's annual *audition* at the Salle Hoche, when America was represented further by Mrs. Baird, of Philadelphia; Dolly Wilson, of Chicago, and Felicie Lyne, of Kansas City.

## Lillian Grenville Rapidly Recovering

A cable dispatch from Baden-Baden, Germany, brings the news that Lillian Grenville, the New York soprano, who has been ill and obliged to cancel a number of engagements this Spring, is now rapidly recovering. During the Winter she divided

her time between Nice and the Théâtre de la Monnaie, Brussels. Next season she will sing the title rôle of Massenet's "Thais" at Monte Carlo. She is also engaged for appearances at Turin and Palermo.

## HALLE LIKED ERNST OPERA

St. Louis Composer's Work Praised by  
German Critics Who Have Heard It

HALLE, GERMANY, June 1.—As several reports have found their way across the water to the effect that Alfred Ernst's opera, "Governor and Miller," failed to make a deep impression at its recent *première* here, it is only just to the St. Louis composer to correct this impression and state that the novelty won an indisputable success.

Writing in the *General-Anzeiger*, one of Halle's leading critics said of the work: "The score contains many undeniable beauties. In every vocal and orchestral number pronounced talent is revealed, which promises even more important achievements in the future. Unfortunately, this opera suffers from a common fault—an unsatisfactory libretto. One could desire a more worthy text for the music. . . . The single choral numbers are all of melodic individuality. A beautiful bit of work is the prelude to the second act, and of especial charm the intermezzo to the third act, in both of which the orchestration is especially noteworthy. Ernst is to be congratulated on the extremely favorable reception accorded his work, which will surely encourage him to new achievements."

The story is taken from the same Spanish romance which the late Hugo Wolf drew upon for his opera "Der Corregidor."

## Berlin Society Hears New York Boys

BERLIN, June 6.—The social event of the week was an entertainment given by Frau Carl Neuberger at the Villa Neuberger to enable Berlin society to hear the playing of the three little Berlino brothers of New York, who are studying here. David Berlino, aged nine, plays the piano; Robert, aged five, plays the cello and the piano, and Clarence, aged four, the piano and violin. Four hundred guests were astonished at the boys' playing of the classics.

Lady Hallé, the violinist, formerly known as Wilma Norman-Neruda, has reappeared on the concert stage in London.

Johanna Stockmarr, the Danish pianist, has been appointed court pianist to the King of Denmark.

SAMAROFF ENTHUSES  
CRITICS IN LONDONNew Successes Also for the Misses  
Sassard and Double-Bass  
Virtuoso

LONDON, June 2.—None of the pianists heard here this season has achieved greater success than Olga Samaroff, the brilliant young American, at her appearance at the Tschaiowsky concert conducted by Arthur Nikisch. The critics praised her playing of the familiar concerto with uncommon unanimity, the *Times* saying: "She played the solo part of the B flat minor concerto with brilliance and fluency. The octave passages of the first movement flowed with wonderful ease and the delicacy of her treatment of the Andantino could not have been exceeded." Another critic says: "Nothing could have been more delightful than her playing of the middle movement," while still another asserts that "her splendid power and fine sense of rhythm made her performance of the finale memorable." Mme. Samaroff repeated her triumphs as soloist at last Sunday's concert in Albert Hall, when she played Liszt's Concerto in E flat with the London Symphony Orchestra, under Sir Alexander Mackenzie, and two Chopin numbers.

Ernest Sharpe, the American basso, is giving a series of seven recitals here, the programs of which are singularly interesting on account of the number of novelties they contain. At his first his numbers represented composers of the sixteenth, seventeenth and eighteenth centuries, ranging from J. B. Besard, hitherto practically unknown, and Purcell, down to arrangements of English and Irish melodies. Yesterday at his third, which was devoted to Northern European composers, he sang Sibelius's "Gesang der Athener" and "Und ich fragte," Euna's "Es war ein alter König," Lange-Müller's "Ach, du Birkenbaum," Heise's "Sonnenuntergang" and Sinding's "Herbst," "Fugue," "Abends nur fliegt der Rabe" and "Wir wollen ein Land," also groups of Grieg and Tschaiowsky songs.

Sergius Kusnezow, the Russian double-bass virtuoso, who is to be heard in America next season, offered a program of unique interest at his recent recital in Bechstein Hall. With the assistance of Henri Casadesu, who played the viol d'amour, and Lazare Lévy, pianist, he gave Handel's Concerto for double bass and piano, an adagio by Borghi for viol d'amour and double-bass, and a gavotte by Lorezetti for the same two instruments, Bottesini's "Sonnambula" Fantasia for double-bass and piano, and Borghi's Sonata, No. 3, for viol d'amour and double-bass.

Alexander Heinemann, the German baritone, made a special success at his second recital with a group of comparatively unfamiliar ballads by Carl Loewe, "Harold," "Heinrich der Vogler," and "Die Uhr," which present sharply-defined contrasts in style that were most convincingly depicted. He also gave songs by Schumann and Rubinstein and two by Theodore Holland, a young English composer who has lived in Berlin for several years. Mr. Heinemann was assisted by an American pupil, Mrs. Lewis Avery North, who is about to return to her home city in the Western States. Her voice and style were greatly admired.

The Misses Sassard, the Texas duettists, scored another of their characteristic successes at their recital last week in Æolian Hall. Besides duets by Handel and Schumann, each contributed a group of solos. Particularly effective in Miss Virginia's group was an ariette from Rameau's "Hippolyte et Aricie," and in Miss Eugénie's group "Il pleut du printemps," Leroux's "Le Silence" and Paderewski's "Naguère" and "Ton cœur est d'or pur." E. B. M.

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## MUSIC IN PHILADELPHIA

## Operatic Society Plans for Permanent Headquarters—More Commencement Exercises in Conservatories—Concerts of the Week

PHILADELPHIA, June 8.—There were a number of musical events of note during the past week. The weather was cool and the entertainments by the park bands were not largely attended.

One of the attractive features of the entertainment given last Friday night by the Bethany Tabernacle Choral Society, in the auditorium of Odd Fellows' Temple, that delighted the audience, was the appearance of ten-year-old Emil Estoclet, a violinist, who bids fair some day to be a credit to his native city. On this occasion he rendered Wieniawski's famous "Legende."

The Philadelphia Operatic Society has grown so large, and its work is of so serious a nature, that rented halls are no longer adequate for its purposes, and it is considering the advisability of securing a building that will be ample for its needs. A special meeting, originally scheduled for last Wednesday evening, was held this evening for the purpose, among others, of discussing this question and providing ways and means to carry out the plan. The society needs a building containing a hall large enough to train for stage work its immense chorus and ballet, a library and general meeting room, property room and others. It has entered upon the study of "Les Huguenots" with its accustomed enthusiasm, and, despite the heat, will continue this work until the middle of next month, resuming the latter part of August. The opera will be sung twice early in November.

Dr. Jesse H. Michener presented diplomas to graduates of the Hyperion School of Music, No. 1505 Arch street, at Musical Fund Hall, last Wednesday evening. The graduates were: In Piano, Anna Wright and May Aucott; normal training course, Helen A. Chew, Caroline K. MacBride and Anna Wiswell; and sight singing, Mrs. George Branin. Lucius Cole and Edward Shippen Van Leer, of the faculty, assisted the pupils in a vocal and instrumental concert.

The graduates' concert of the Columbia College of Music, No. 1625 North Fifteenth street, will be held to-morrow evening at Witherspoon Hall. An interesting musical program has been arranged, in which the students are to take part.

The closing week of the engagement of the Aborn Opera Co. at the Grand Opera House, with a well-staged and spirited performance of "Carmen," was a brilliant success. The return of Bertha Shalek, after an absence of two weeks, was an event of much interest. This talented young singer as *Carmen* received a cordial welcome from her many admirers.

The annual Spring concert of the Germantown branch of the Philadelphia Musical Academy was given last Tuesday night, in Association Hall.

Mme. Rita Wilbourn, assisted by Mrs. Conquest Anthony, soprano; little Willette Wilbourn, pianist, and Dorothy Johnstone, harpist, gave a concert last Wednesday evening in the *salon de luxe* of the Hotel Majestic.

The commencement exercises of the Combs' Broad Street Conservatory of Music were held last Tuesday evening in Musical Fund Hall. The program included orchestral, vocal and piano selections.

The pupils of J. W. F. Leman, assisted by Flora Mae Theonebe, soprano; Marguerite Francis, pianist; Marie Lodge Myers, flutist, and an orchestra of thirty-five, gave their annual private concert last Tuesday night in the New Church Rooms.

The third choir festival was given last Tuesday evening in Holy Trinity Memorial Chapel. The music was all by local composers, including the Rev. John W. Barrington, Rollo F. Maitland, W. W. Gilchrist, S. Wesley Sears, the Rev. J. F. Ohl, Herbert J. Tilly, Harry Alexander Matthews, Russell King Miller, James H. Ford, Lewis H. Redner and Henry S. Fry. S. E. E.

Notwithstanding a poor performance vocally, Charpentier's "Louise" made a great success at Troyes, France, a few days ago.



GEORGE R. KURTZ

Newly Appointed Organist of the Third Presbyterian Church, Chicago

## Richard Ewers Directs Master School

The Master School of Music, at No. 108 Montague street, Brooklyn, is now under the directorship of Richard Ewers, formerly a music critic. The object of the institute, which is chiefly supported by residents of Brooklyn, is for the improvement of musical art in its various branches.

Eugen d'Albert's "Tiefend" has passed its one hundredth performance at the Berlin Komische Oper. The composer, who has been sojourning in Rome, working on his new opera, went to Berlin to conduct the jubilee performance.

## ORGANIST'S NEW APPOINTMENT

George R. Kurtz Selected by Third Presbyterian Church, Chicago

CHICAGO, June 8.—George R. Kurtz has received the appointment of organist and choir director at the Third Presbyterian Church, this city. He is one of the most talented young organists in Chicago. For two years he was organist at St. Andrew's, and for six years served in this capacity at the Second Baptist Church, where Milon R. Harris has a large choir, and is director of the music.

Mr. Kurtz began his musical career at an early age, having been considered one of the boy prodigies. He has also been one of the most satisfactory accompanists in Chicago, for both choral and solo work, and is active as a teacher. C. W. B.

## MILWAUKEE ARION ELECTS

Officers Named for the Coming Year—Protheroe Director Again

MILWAUKEE, Wis., June 8.—The Arion Club, the organization of which Daniel Protheroe is the director, has closed another year in its history and reelected Mr. Protheroe as director. The club has been classed among the leading musical organizations in the city ever since its organization, and an exceptional record was made the last year.

Officers were elected as follows for the ensuing year: W. P. Bishop, president; J. R. Williams, vice-president; J. E. Jones, secretary; O. W. Williams, treasurer, and R. F. Nieman, librarian. M. N. S.

## Perry Averill's Summer Plans

Perry Averill, the baritone soloist, closed his season this week and started for his residence, at the Onteora Club, the Catskills. Mr. Averill will come to the city a few days each week, and will teach at his city home, No. 220 West Fifty-ninth street, until July. Mr. Averill will sing in a concert to be given at the College of the City of New York under the auspices of the New York State Teachers' Music Association, which will meet at the college the first week in July.

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## ECHOES OF MUSIC ABROAD

FOUR conductors will divide the work of directing the Bayreuth Festival performances this Summer: Siegfried Wagner, and Dr. Karl Muck will have Dr. Hans Richter and Michael Balling as associates.

This country will be represented in the corps of soloists by Edyth Walker, the "sopranoized" contralto, Allan C. Hinckley, the basso, who is with her at the Hamburg Municipal Theater and will come to the Metropolitan next Fall, and Clarence Whitehill, who is being taken away from Cologne by Berlin. Uncle Sam likewise holds a claim on Adrienne von Kraus-Osborne and Dr. Felix Kraus, even though they have lived for years in Leipzig and are likely to remain there.

The other singers include Bella Alten, of the Metropolitan, Katherine Fleischer-Edel, of Hamburg, Ellen Gulbranson, of Christiania, Frieda Hempel, of Berlin, Marta Leffler-Burckart, of Wiesbaden, Luise Reuss-Belce, of Dresden, Rüsche-Endorf, of Hanover, who, Londoners are saying, is the finest *Sieglinde* they have ever had, Fabry, of Stuttgart, Foerstel, of Vienna, Hermann, of Strassburg, Kittel, of Vienna, Hesslöh, of Wiesbaden, Salden, of Darmstadt, Carl Burrian, of Dresden, Charles Dalmorès, of the Manhattan, who is classed in the list from Antwerp, Aloys Burgstaller, of the Metropolitan, who is announced as from Holzkirchen, Dr. Alfred von Bary, the Dresden tenor, Hans Soomer, the Leipzig baritone, Rudolf Berger, the Berlin baritone, Max Dawson, of Hamburg, Dr. Briesemeister, of Berlin, Breue, Corvinus and Mayer, of Vienna, Schützendorf-Bellwiedt, of Düsseldorf, Hadwiger, of Coburg, and Braun and Geisse-Winkel of Wiesbaden.

\* \* \*

ONE or two of the artists that made long tours of this country last Winter could find a valuable warning in the paragraph with which the London *Daily Telegraph* prefixes its review of Wilhelm Backhaus's fourth recital at Æolian Hall:

"Mr. Backhaus is an exceedingly fine pianist, but it must be confessed that his playing on Saturday afternoon would have been none the worse had he infused a little more enthusiasm into it. Of course, it is not easy to be enthusiastic in a hot and crowded concert hall on an unusually fine afternoon. Still less, however, is it easy for a pianist to be enthusiastic when he plays in public so frequently as does Mr. Backhaus. Since the beginning of February he has given thirty-three concerts on the Continent and several in England; as soon as his present series of recitals is over he will embark on a six weeks' course of lectures and concerts at Sondershausen, while in August he begins a series of a hundred concerts in London and the provinces. His life for some years has been designed on much the same lines, and as artists are quite as subject to 'staleness' as are athletes, it will be surprising, indeed, if his powers show no signs of falling-off should he continue to subject himself to so great a strain."

At the fifth and last of his London series, a week later, his program included Bach's Italian Concerto and Chromatic Fantasy

and Fugue, Beethoven's Sonatas in C sharp minor and F minor, Chopin's Berceuse and Ballade in G flat, a Liszt etude and, of course, a rhapsody.

\* \* \*

AUSTRALIA is the happy hunting ground of English concert-givers, perhaps especially of singers; moreover, like their American cousins, the young Australians find it preferable to go first to Europe and after making a reputation there return to their native land for occasional professional visits. According to the present outlook, it will not be long before foreign stars and foreignized natives will be following as closely on one another's heels at the Australian ports as they now

ent inhabitants of the bushmen's country with England and Scotland explains why there are more tours available there for singers than for instrumentalists, although when a Carreño, a Paderewski, a Gerardy or a Kubelik goes there, a most hospitable welcome is ever ready.

\* \* \*

VIENNA used to consider Gustav Mahler a martinet and chafe under his stern discipline at the Court Opera; that is to say, the singers chafed under it—the public was probably too well satisfied with the artistic results of his jurisdiction to concern itself with his system of management. However, Felix Weingartner is demonstrating more and more as time goes on that he holds no less firm a grip on the reins than did his predecessor.

His wholesale weeding out of the company has evoked a good deal of protest in many quarters, but on the whole he has made sure of his public. His most recent

say "Bach, Beethoven and Rameau." It seems a far cry from Rameau to Debussy, but the fluent pen of the composer of "Pelléas et Mélisande" leaves no doubt as to his attitude towards the composer of "Hippolyte et Aricie," which, dating from 1733, has just been revived at the Paris Opéra.

"Gluck was imposed upon French taste," he declares with vehemence. "At once our fine traditions were distorted, our need for clearness was drowned, and taking Meyerbeer on the way we arrived at Wagner, logically enough. Now Wagner was needful to the development of the musical art in Germany, a prodigious development, indeed, but also virtually a funeral. On the other hand, whatever had Wagner to do with France? Let us observe this brutal fact, that there is no longer any French tradition."

"The music of which we have lost the tradition avoided redundancy and had mother wit. We no longer dare to be witty in music for fear of lacking grandeur, which, as a matter of fact, while trying hard, we rarely attain. And that old subtlety in setting our gentle tongue to the numbers of music, what has become of it? We shall find it again in 'Hippolyte et Aricie.'"

Though hampered by its libretto, a weak adaptation of Racine's "Phèdre," the sparkling music of the Rameau opera, after its Rip Van Winkle sleep, seems to have made a strong appeal to its modern Paris audience. The Montreal tenor, Rodolphe Plamondon, was the *Hippolytus*, Lucienne Bréval, called "the statuesque," sang *Phaedra* and M. Delmas, *Theseus*.

\* \* \*

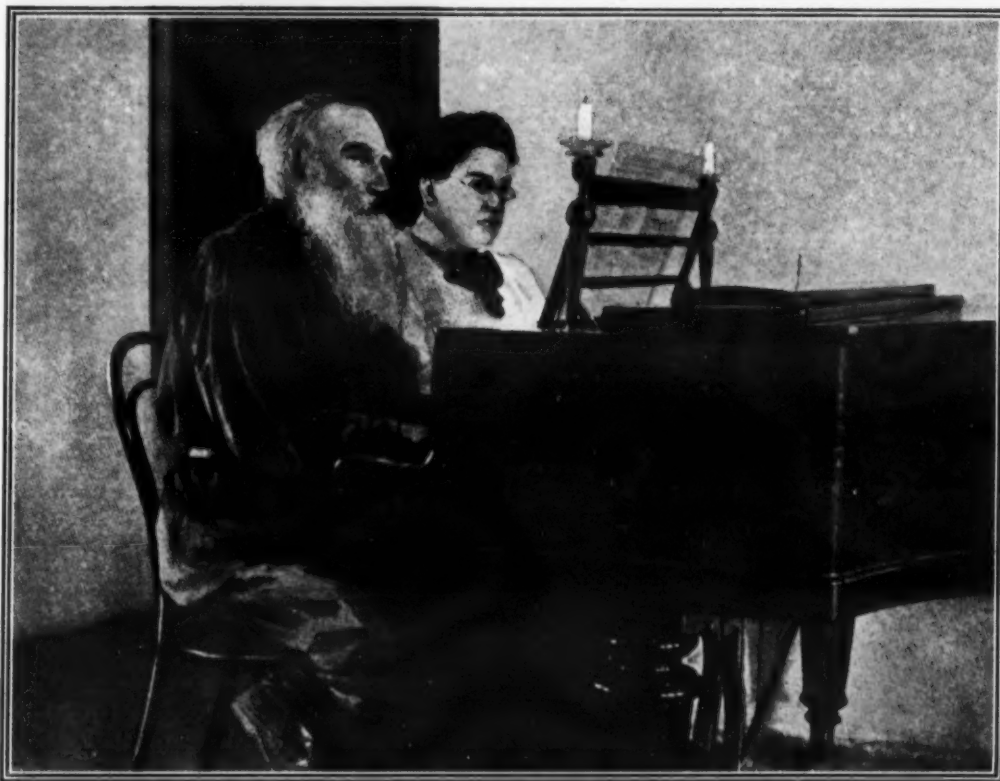
THE choice of a successor to Dr. Hubert Parry as professor of music at Oxford has fallen on Sir Walter Parratt, who has long been private organist to King Edward and Master of the King's Musick. *M.A.P.* contends that though some people are prone to consider Sir Walter's position as Master of the King's Musick a sinecure, it entails, on the contrary, an amount of labor that outsiders wot not of. Not only must he conduct at all Royal baptisms, confirmations, weddings, commemoration services and funerals, he also has to attend all State concerts at Buckingham Palace, where he has apartments, and, moreover, is called upon to preside over the King's band on every occasion that it performs.

It seems that this same Master of the King's Musick does not disdain a joke—or what would pass for one. He was once known to write a post-card in red ink to a friend, on which he added this sentence at the bottom: "I have the pen of the redly writer, have I not?"

\* \* \*

RADICAL measures to stamp out the claque have been adopted by the directors of the Paris Opéra. Hereafter no member of a gang of paid applauders, whether provided with a ticket or not, will be admitted. It is said that "the men who earned an honest living by the exercise of their hands are appealing to the newspapers, complaining that the directors are taking the bread out of their mouths when they are too old to enter upon another profession."

According to the principle that any member of the human organism loses all vitality and usefulness through prolonged desuetude, the plight of men who have spent



TOLSTOY AND HIS DAUGHTER PLAYING BEETHOVEN

One of the Favorite Pastimes of the Russian Novelist, Leo Tolstoy, as Has Been Stated Frequently, Is to Play the Works of the Great Composers, Preferably the Early Classics—In His Daughter He Has a Congenial Companion, Who Joins Him in Piano Arrangements of the Symphonies for Four Hands—The Picture Herewith Reproduced from "Musica" Was Taken at Tolstoy's Hermitage, Jasnaga-Poljana

are on the Atlantic liners' piers in this country.

Clara Butt, the English contralto, no sooner will be back in England than Ada Crossley will set sail to pick up what loose money her English rival may have left in remote corners of Australian music lovers' pockets. With her will go a company that will include Percy Grainger, the Australian pianist, who has to thank the fatherly attachment the late Edvard Grieg conceived for him for the professional "boost" he has experienced during the past year. Charles Saunders, the English tenor, has already started for what will be the Australian Winter season.

The close blood relationship of the pres-

revelation of sovereign authority has been his absolute refusal to grant Selma Kurz, the coloratura soprano who comes to the Metropolitan next Fall, permission to go to Paris to sing at a special concert in aid of the troops in Morocco. The Austrian ambassador in Paris appealed from his refusal to Prince Montenuovo, the Court Opera Intendant, but the latter replied that in the interests of discipline at the Opera he felt compelled to uphold Director Weingartner's decision.

\* \* \*

IN Germany they say "Bach, Beethoven and Brahms"; in France, disregarding both alliteration and chronological order, they, that is, the most advanced critics,

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years in the pursuit of a "profession" of this nature is truly hopeless. No one would hesitate to believe that they must be mentally incapable of adapting themselves to any other walk in life. It is a sorry way of making one's living, but that in itself is insignificant in comparison with the seriousness of the disturbance to the course of true art for which claqué work has been responsible in times past.

THE spirit of bidding kept spectators at high tension at an auction sale of musical manuscripts belonging to the late Joseph Joachim in Leipzig the other day. The complete manuscript of Bach's cantata "Wo soll ich hinfliehen" brought \$1,387. Three of Beethoven's likewise brought good figures: the choral fantasy for piano, composed in 1809, \$937; the song "Neue Liebe, neues Leben," \$1,062, and one of the piano sonatas, \$1,275. Brahms's "Wege der Liebe" sold for \$277, his variations of a theme by Haydn for \$775. A Chopin mazurka went for \$249. The highest figure of the day was reached by Haydn's cantata composed to celebrate the anniversary of Prince Esterhazy's birthday, for which \$1,420 was paid; while one of Schumann's last works, a fantasia for violin dedicated to Joachim, commanded \$315, Mendelssohn's "Hymn of Praise," \$502, and a long personal letter from Richard Wagner, \$240.

THE merry month of May was undoubtedly the merriest musically that London has yet known. There was an average of seventy concerts a week. This month, if it does not equal that record, will not fall far short of it. For one auditorium alone—Steinway Hall—forty-four engagements are booked.

#### ALBERT SPALDING'S SUCCESS (Continued from page 1)

*La Perseveranza*: "Albert Spalding, the young violinist, up to now unknown to our public, had a really warm and enthusiastic reception. He is a great executant, possessing unusually good qualities. His tone is powerful and vibrating, while exquisitely sweet at the proper moment. His intonation is precise without the least fault, perfect in mechanism even in the most difficult parts. In other words he is a complete master of all the resources of the keyboard."

Young Spalding will rest from now until October, when he will play two concerts in London, Safonoff conducting. In November he will sail for America to begin his American tour under the management of R. E. Johnston.

#### Mrs. Tippet's Pupil Wins Laurels

BOSTON, June 8.—One of Mrs. Clara Tippet's Portland, Me., pupils, Mrs. Grace Homsted, soprano, sang with marked success at the commencement concert at Gould Academy, Bethel, Me., last Thursday. Among other numbers, the program included a song cycle, "The Little Sunbonnet," by H. Lohr. Mrs. Homsted is to sing Friday evening of this week in a concert at Bristol, Me. She is a member of the quartet at Woodsford Congregational Church, Portland, and is one of Mrs. Tippet's most successful professional pupils.

#### Carrie Coale's Baltimore Pupils

BALTIMORE, June 8.—The pupils of Carrie V. Coale gave a piano recital Friday evening at the Woman's Club, Roland Park. There was an interesting program. The participants were Adelia Bush, Francis Marchant, Arthur Lamb, Mildred Bartlett, Margaret Kuhns, Elsie Muller, Francis Dohme, Louise A. Sprint, Mildred Booz, Katherine Hardy, Mary Hardy, Wordale McAllister, Deborah Baker, Marion Anker, Naomi Farmer, Margaret Osburn and Mildred Eareckson.

#### Mr. de Guichard to Teach All Summer

Arthur de Guichard, the New York teacher of singing, announces that his pupils in this city will continue studying with him throughout the Summer.

"La Gioconda" was staged at the Théâtre San Pedro, in Rio Janeiro, recently, with a tenor named Secchi in the principal male rôle.

## WILLARD PATTEN'S ORATORIO HEARD

### Minneapolis Composer's "Isaiah" Sung Before Appreciative Audience in that City

MINNEAPOLIS, June 8.—An event of unusual interest in musical circles of Minneapolis was the production of Willard Patten's oratorio, "Isaiah," given at the Wesley Church Friday evening, June 5, under the direction of the composer. Ten years ago Minneapolis heard the first performance of the work, which was so favorably received by musical authorities that the State commissioners arranged for chorus and soloists, with the assistance of the Theodore Thomas orchestra, to give the work under the direction of the composer, on Minnesota day at the Omaha Exposition. Two other performances of the work were also given in Minneapolis at that time.

Since its first production Mr. Patten has made several changes, adding two or three numbers and strengthening the weak places which could only be discovered by a public performance. The work as a whole, however, remains the same, and the performance last week showed that it has genuine merit and lasting qualities, and the enthusiasm with which it was received ten years ago was not due wholly to pride in a local musician.

Since Mr. Patten first produced the work it has been given in a number of cities, both East and West, and taken high rank among modern compositions. A noticeable feature of all the vocal score is the singable quality, for Mr. Patten, who is a vocal teacher of long standing, has given consideration to the requirements of voice, and to the soloists especially the work is a delight, giving them both vocal and dramatic opportunities.

The arias and recitatives for the prophet are among the strongest in the work and specially broad and noble is the aria, "But the Redeemed."

Francis Rosenthal, of St. Paul, sang the prophet's part and it was not only a beautiful vocal achievement, but there were both dignity and dramatic feeling in his work.

Frederick Carberry, the Chicago tenor, who sang at the first production ten years ago, was heard again and won marked enthusiasm for his keen intelligence, dramatic spirit and clean-cut enunciation.

The soprano solos were sung by Martha Cook, a young local singer, who might be said to have made her first public appearance. She has a voice of lovely quality, pure and limpid, and sings smoothly and intelligently. Mitylene Fraker, of Portland, Ore., who is studying music in this city, sang the contralto solos creditably. A chorus of 100 voices sang the choral parts with spirit and good tonal quality. Twenty players from the Minneapolis Symphony Orchestra, Mrs. A. P. Thomas at the piano and Fred V. Brown at the organ, furnished the accompaniments. There was a large audience, among which were many who had heard the work at its first production ten years ago.

#### Clarence Dickinson Leaves Aurora Club

CHICAGO, June 8.—Clarence Dickinson, because of the heavy demand upon his time by the many organizations of which he is the director, has decided to relinquish the leadership of the Aurora Musical Club, of which society he has been the conductor since its organization six years ago. During this period he has brought it to a prominent place among the choral societies of the country, both in the character of works performed and the unusual excellence of their presentation.

#### Chestertown, Md., Choral Concert

CHESTERTOWN, Md., June 8.—The College Choral Society, of Chestertown, Md., under the direction of Mrs. James W. Cain, gave an excellent concert Friday evening in Smith Hall. The soloists were Vincencia de Martinez, Mary Ahern and Mary Rogers. Several violin solos were finely rendered

by J. C. Van Hulsteyn, of the Peabody Conservatory, of Baltimore. Alma Gray was the pianist. The choral parts were excellently given. The concert was one of the leading society events of the season.

W. J. R.

#### MUSIC IN WASHINGTON

### Concerts and Graduation Exercises Held in Conservatories

WASHINGTON, D. C., June 10.—A recital was given recently by Anton Kaspar, violinist; Mrs. W. A. Gibbs, soprano, and Ethel Tozier, pianist, in which the individual and concerted numbers of these three artists were thoroughly enjoyed.

One of the most enjoyable concerts heard at the Library of Congress was that given last week by Charles Garlock, baritone, and Lenore Lacey, pianist. Miss Lacey's playing was especially pleasing in the Chopin numbers and the Liszt Eighth Rhapsody, in which both temperament and technique were displayed.

A program of unusual merit was heard last week at the studio of Clara Drew, when several of the advanced pupils of this instructor of the voice were heard.

William A. Haley and his orchestra has left Washington for an engagement on the Steel Pier at Atlantic City.

The senior members of the MacReynolds-Koeler School of Music held their closing recital recently, when a lengthy and creditable program was presented.

W. H.

#### KINDERGARTEN MUSIC

### Graduates of Boston School Demonstrate Work Accomplished this Season

BOSTON, June 8.—Two recitals were given Saturday afternoon in Huntington Chambers Hall by pupils of the Child Garden Music School, Josephine A. Jones, principal, in connection with the commencement exercises. Sixteen pupils took part, and demonstrated in a most interesting manner the excellent work accomplished in the school. The graduates included members of the kindergarten class and also of the first, second and third grade classes. The composers represented on the program included Ganschals, Leibtz, MacDowell, Thompkins, Nevin and Elmenreich. Some excellent class work was presented in addition to the solos.

A recital will be given next Monday evening in Huntington Chambers Hall by Willie Marr and Katherine Bremner, two of the pupils of the Child Garden School. Little Miss Bremner is also a pupil of the College of the Spoken Word, and, in addition to her piano solos, she will give several recitations.

D. L. L.

#### MRS. HOLMES SOLOIST

### Brookline Pianist Plays Saint-Saëns's G Minor Concerto in Boston

BOSTON, June 8.—Mrs. Mabel Metcalf Holmes, of Brookline, one of the most talented advanced students of the New England Conservatory of Music, was the soloist at the concert given by the Conservatory Orchestra, George W. Chadwick, conductor, last Wednesday evening, in Jordan Hall. Mrs. Holmes played Saint-Saëns's Concerto in G Minor, and her interpretation was most praiseworthy. Mrs. Holmes is a pupil of Director Chadwick, of the Conservatory, and she has done some teaching herself in the institution.

The program Wednesday evening included Weber's Overture "Euryanthe" and Beethoven's Symphony in C Minor. The entire performance was one of unusual merit.

Mrs. Holmes is a Western girl, and has been located in Boston for the past two seasons. She is planning to enter extensively into concert and teaching work next season.

D. L. L.

#### "Merry Widow" Seeks Divorce

Ethel Jackson, who created the title rôle of Lehar's "The Merry Widow," in Henry W. Savage's production at the New Amsterdam Theater, New York, and withdrew from the cast early in the Spring, has instituted proceedings for a divorce from her husband, J. Fred Zimmermann, Jr.

## KELLEY COLE WITH THE LOUISVILLE CHORUS

### New York Tenor Delights Apollo Club Audience with His Group of Songs

LOUISVILLE, June 8.—A large and delighted audience heard the Apollo Club and Kelley Cole in concert at Macauley's Theater on the evening of June 4. The Apollo Club is made up of forty male singers under the direction of E. F. Scheerer, and sang in praiseworthy manner the following part songs: "Rhine Wine Song," Franz; "It Was a Lover and His Lass," and "My Mother Tongue," Englesberg (the latter with solos by J. C. Ramser); "Feasting I Watch" and "Whether I Find Thee," Elgar; "Träumerei," Schumann-Scheerer; "Hymn to the Madonna," Kremser (with Mr. Cole as soloist); "Doan You Cry Ma Honey," Noll; "Sundays on the Alps," Koschat.

Mr. Cole's numbers were: "Oh Sleep," Handel; "If Love's a Sweet Passion," Purcell; "When Stars Are in the Quiet Skies," Lucas; "Sunbeams," Roland; "Schlaf, Oh Schlaf, mein Kindelein," Ries; "Leise zieht durch mein Gemüth," Joseffy; "Liebesfeier," Weingartner; "Monotone," Peter Cornelius; "The Little Irish Girl," Lohr; "Across the Hills," and "Ecstasy" by Rummell.

Mr. Cole, who is a great favorite in Louisville, was in particularly good voice and sang with a warmth and fervor that have placed him in the front rank of concert tenors. To combine, as he does, superb technique, artistic interpretation and a refined and readily imparted humor is to unite qualifications that make a well-nigh perfect singer. His every note comes with a sureness and dignity that is most satisfying and his enunciation is a positive delight. He was perhaps best in the "Monotone," shading and coloring it to such an extent that it lost its flat tone and took on a haunted expression of mystery that placed it at the head of his most artistic achievements.

Mrs. Cole at the piano must have been an inspiration to the soloist as her accompaniments were on the same high plane as the singing of Mr. Cole.

The accompanists for the Apollo Club were Carl Shackleton at the piano and L. A. Schmitt at the organ, and their work added most materially to the completeness of the concert. Altogether it was one of the most enjoyable of the musical season.

H. P.

#### PAUR ORCHESTRA FOR TORONTO

### Manager W. T. Mossman Arranges Dates for Joint Appearance

TORONTO, June 8.—W. T. Mossman, manager of the Pittsburgh Orchestra, was in the city recently, when the final arrangements were made for the two concerts to be given by the organization next season in conjunction with the Schubert Choir, the dates for which are February 22 and 23, 1909. Mr. Fletcher has chosen for two of the choral numbers, "The Battle Hymn," from Rienzi, and what is considered to be Wagner's masterpiece, "The Empire March," for eight-part chorus and orchestra. Owing to the great demands on the chorus of these and other numbers to be given next season it has been decided to enlarge each section.

#### Baltimore Accompanist to Travel Abroad

BALTIMORE, June 8.—Clara Ascherfeld, of the Peabody Conservatory faculty, will sail for Europe June 12. She will travel extensively abroad, returning to America the latter part of September. Miss Ascherfeld has been the accompanist for many of the prominent artists who have appeared in Baltimore this season and has given a number of recitals.

W. J. R.

Marie Goetze, the contralto of the Berlin Royal Opera, who sang at the Metropolitan one season, recently underwent a surgical operation, and is now recovering.

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## CZAR WILL HONOR FRANK S. HASTINGS

To Be Decorated With Order of  
St. Stanislaus for His Interest  
in Russian Music

Frank Seymour Hastings, president of the Russian Symphony Society, is about to be decorated by the Czar of Russia for his activities in promoting Russian music in America. Modest Altschuler, conductor of the Russian Symphony Orchestra, has received the news from St. Petersburg.

Mr. Hastings has been president of the Russian Symphony Society for the last three years, and the orchestra has become one of the recognized features of the New York musical world, largely through his influence.

In Russia last Summer Mr. Altschuler spoke to a number of persons in authority calling attention to the work accomplished for the benefit of Russian music in America by Mr. Hastings. The decoration which Mr. Hastings will receive is that of the medal of the Order of St. Stanislaus, the same medal which, pictured in *MUSICAL AMERICA* not long ago, was conferred upon Josef Hofmann by the Czar. The medal will come through the offices of the Russian Embassy at Washington.

Mr. Hastings is one of those rare persons who, although interested in music, still is a business man. He is connected with a number of enterprises of industrial nature, while he has composed at least 100 published songs. His music to "My Love Is Like a Red, Red Rose" is very generally known.

During the coming season, for the first time, the Russian Symphony Orchestra will go on tours about the country. It will open at the Pittsburgh Exposition on September 21, and will be there for a week. After a tour of two weeks more it will return to New York for its first metropolitan concert, at Carnegie Hall, on November 12. Then the organization will leave on a tour which will extend through the central West, including several performances in Chicago. In the Spring it will go as far as the Pacific Coast.

"They told us five years ago," said Mr. Altschuler, "that there were not enough Russian compositions to supply more than one season of orchestral work for a symphony orchestra. We have disproved that. This will be the sixth season of the orchestra, and more activity will be shown than ever. All our soloists will be new to America. We have not been forced to repeat any composition so far, and we shall not need to do so this year."

### Los Angeles Symphony Plans

LOS ANGELES, CAL., June 8.—Arrangements are being completed for the regular continuance of the Symphony Orchestra next season. Six concerts will be given as usual, the first taking place Friday, November 13—the directors apparently scorning the double hoodoo visible to the superstitious. Harley Hamilton will direct, and L. E. Behymer will be the business manager. Elections in the orchestral directorate include Mrs. Hugh MacNeil, president; Mrs. J. S. Chapman, vice-president; Mrs. J. O. Koepfli, treasurer; Victoria Witmer, secretary.

### Edouard Dethier Sails

Edouard Dethier, the young Belgian violinist, sailed for Europe on the steamship *Kronland*, June 6, and will return to America the early part of September.

## Bertha Wesselhoeft Swift Sails From Boston for Summer Abroad



MISS SWIFT AND MISS GORHAM

Boston Singer of Children's Songs Bidding Farewell to Her Accompanist (Miss Gorham Is on the Right)

BOSTON, June 8.—Bertha Wesselhoeft Swift, Boston's charming singer of songs for children, sailed for a Summer abroad on the *Saxonia* from this city, June 2. In the cut used with this article Miss Swift is seen on the left bidding farewell to Margaret Gorham, the accomplished pianist, who has played Miss Swift's accompaniments so successfully during the past two or three seasons.

Miss Swift's good nature and light-heartedness are apparent in the picture. It is a good nature that is contagious and her genial personality makes itself felt on the

concert platform as it does in social intercourse. Miss Swift is a successful soloist and will be heard many times during the coming season in Boston and other large cities. She will devote much of her attention while in Europe to the selection of new songs for children to be added to her already extensive repertoire. A large party of friends were on board the *Saxonia* to bid Miss Swift bon voyage.

This photograph of Miss Swift and Miss Gorham was taken by the Boston representative of *MUSICAL AMERICA*.

D. L. L.

## A NEW ORCHESTRA FOR ATLANTIC CITY CROWDS

Young's Pier Secures Fine Organization  
for Summer Concerts—Marlborough-  
Blenheim Quartet Active

ATLANTIC CITY, N. J., June 8.—A new orchestra, composed of members of the Royal Berlin, many of the Philadelphia and Boston Symphony Orchestras, has been formed here for several months' engagement on Young's Ocean Pier. The first week's success and the appreciation of the audiences, which daily number 2,000 to 8,000, many of whom are critical musicians, augur well for a successful season.

The past week has given the convention delegates and guests of the Marlborough-Blenheim programs of undoubted excellence, under the expert program-maker, Louis Kroll, who directs the string quartet. More than 4,000 people appreciated the artists assisting. Mr. Kroll is director and pianist, often taking viola parts; Sandor Kiss, of Hungary, shares violin parts with Maximilian Pilzer, and Felix Boucher is the cellist.

The Men's Choral Club gave a creditable concert on June 1, under the direction of John S. Ingram.

Mr. and Mrs. Joseph H. Ireland presented their senior pupils in recital on June 2. The performance of the program was an evidence of the effective work done this season. Alice Bailey, Charlotte Townsend, Dorothy Sherman, Edna Knauer, Hattie Bailey, Della Addis, Eleanor Holland, Josephine Hackett, Helen Maupay, Miss Willie Jones and Marie Isaid contributed to the program.

## DIAMOND MEDALS FOR CHICAGO MUSIC PUPILS

Awards of Annual Competitive Examinations Announced at the  
Musical College

CHICAGO, June 8.—The annual competitive examinations of the Chicago Musical College have resulted in awards being given to the following students:

Piano Department, Teachers' Certificate Class: Diamond medal, Isaac Van Grove, Chicago; gold medal, Sol. Alberti, Chicago; gold medal, Francis Crowley, Chicago. Graduating Class: Diamond medal, Walter Rudolph, Chicago; gold medal, Dora Hershenow, Chicago; gold medal, Mabel De Witt, Sedalia, Mo. Post-Graduating Class: Diamond medal, Grace Buedefeldt, Chicago; gold medal, Charlotte Andrus, Chicago; gold medal, Mabel Reiterman, Chicago.

Vocal Department, Teachers' Certificate Class: Diamond medal, Leonora A. Allen, Decatur, Ill.; gold medal, Mrs. Lucia J. McAuliffe, Duluth, Minn.; gold medal, Mrs. Diana Bonnar, Chicago. Graduating Class: Diamond medal, Ferne Gramling, Chicago; gold medal, Alice M. Brown, Elgin; gold medal, Abigail Reymier, Chicago. Post-Graduating Class: Diamond medal, Mary Highsmith, Carrollton, Mo.

Violin Department, Teachers' Certificate Class: Diamond medal, Pauline Schmidt, Milwaukee, Wis.; gold medal, Florence Kitchen, Chicago; gold medal, Clarence Evans, Duluth, Minn. Graduating Class: Diamond medal, Pauline Alfante, South Bend, Ind.; gold medal, Isadore Greenberg, Chicago; gold medal, Florence Bryant, Chicago. C. W. B.

## CONVENTION PLANS OF OHIO TEACHERS

Elaborate Music Programs Promised and Important Papers to be Read

TOLEDO, OHIO, June 8.—The coming sessions of the Ohio Music Teachers' Association, which is to be held June 24, 25 and 26 in the Collinwood of this city, will be marked with programs of unusual interest in educational lines. Many of the leading artists of the State will appear and every effort is being put forth by the president, C. M. Jacobus, Delaware; N. L. Glover, Akron, vice-president; the program committee, Philip Werthner, Cincinnati, Mrs. Ella May Smith, Columbus, and George W. Andrews; the executive committee, Frank G. Percival, Toledo, Bradford Mills, Toledo, and John Emil Ecker, Toledo, and the secretary and treasurer, Jessie Pontius, Delaware, to make this season's session a notable one in the history of the association.

The meeting begins Wednesday, June 24, at 1:30 P.M., and after the opening session a program will be given by Millicent Brennan, soprano, and Ethel Keating, piano, of Columbus, and this will be followed by a paper on Voice Training with cycle of songs, Mr. J. A. Bendinger, Delaware. In the evening Ada Zellar and Gertrude Beryl Dalton, piano, of Cincinnati, and Marcus B. Kellerman, bass baritone, of Berlin, Germany, will give a recital, which will be followed by a reception.

Thursday morning a paper is to be given by Wilson G. Smith, Cleveland, on Value of State Musical Association, and Arnold J. Gantvoort, of Cincinnati, will have a paper on "Russian Music," illustrated with songs by Jacob Ellengorn. A program will then be given by Wilson G. Smith and Carl Reimenschneider of Cleveland.

Thursday evening a reception concert will take place and those who take part are Louise Schurmann, piano; Jean Parre, violin; the Eurydice Club, with Mrs. L. M. Jones, director, and Walter Eugene Ryder, baritone.

Friday morning there will be a business session and following this will be a session on public school work, with Mr. N. L. Glover, Akron, chairman, and papers given by Mr. S. S. Myers, Tiffin; Mr. Charles H. Thompson, Toledo; A. U. Ashley, Coshocton; J. O. Manville, Warren, and Eliza Carmichael, Youngstown, and in the afternoon an organ recital is to be given by Charles Swickard, New York City, a trio of Toledo, Mary Louise Willing, piano, Bessie Werum-Vance, violin, Rudolph Speil, cello, and possibly a program by Nina Romaine Curry, Toledo. Friday evening the session will close with a program given by Mrs. Grace Hamilton Morrey, piano, Columbus, and John Neuman Hizey, violin, Ohio University, Athens.

### Mme. Goldie's Pupil Engaged for Tour

Apolonia Dabrosielska, a talented Polish soprano and pupil of Mme. Beatrice Goldie, has been engaged for a concert tour beginning in October. Among the principal cities to be visited are Wilkes-Barre, Scranton, Duryea, Plymouth, Pa.; Baltimore, Md.; Newark and Passaic, N. J.

One of the new members of the company at the Paris Opéra, Jane Henriquez, recently made her debut as *Marguerite*. She spent two seasons at the Opéra Comique, until a surgical operation necessitated her retirement for some time, after which the new directors of the Opéra secured her as a light soprano.

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Mabel Messenger Wells, harpist, was heard in recital at Winnetka, Ill., June 4.

Minnie Bergman, soprano, gave a recital at Mrs. Augustus K. Carpenter's home in Lake Forest, Ill., May 23.

The Chicago Piano College announces a Summer term, to open June 20, and continuing until September 1.

Edith B. Zass, pianist, and Edward A. Watson, vocalist, pupils of Richard F. Stiller, gave a recital in Steinway Hall, Chicago, Thursday evening, June 4.

The Chicago Piano College gave a recital of advanced pupils Thursday evening, June 4, in Kimball Hall, and Saturday morning, June 6, the children's class was heard.

J. W. Bischoff recently celebrated his thirty-third year of service as organist of the First Congregational Church, Washington, D. C.

R. A. H. Clark, organist of St. Andrew's Church at Meriden, Conn., has been secured as the director of the Glee Club there. The club will number about sixty during the musical season.

Mrs. James Pierce, the contralto of the St. Paul's Church Quartet in Meriden, Conn., has been obliged to cancel her engagement for the present, owing to illness. Mrs. Frank Hall will take her place.

Mme. Cecile Chaminade will give a recital in Orchestra Hall, Chicago, under the auspices of F. Wight Neumann, November 22, and will not prolong her tour West of Chicago.

Dr. E. Wheaton Read, of Norfolk, Conn., has accepted the position of choir-master and organist of the St. Luke's Episcopal Church, Racine, Wis., and will soon enter upon his duties.

The pupils of M. Gertrude Leary gave a successful piano recital recently at her residence, No. 138 Hazel street, Providence, R. I., and were assisted by Eva Taylor, who rendered several characteristic songs.

Helen Keil, of Pittsburg, Pa., sailed for England June 1, where she will study for six months. She will also study in Germany for several months before her return to this country.

A biography of Dr. Eben Tourjée, founder of the New England Conservatory of Music, is in preparation and will very shortly be published by the Alumni Association of that institution as a tribute to his memory.

Arthur Clyde Leonard, for three years organist and choir-master of Christ Church, Georgetown, Va., has tendered his resignation to take effect July 1. Mr. Leonard has not announced his plans, but it is known he has accepted a position outside of the city.

Grace Helen Nash, of Los Angeles, recently returned from two years' study of piano and voice in Berlin, was the soloist for the third and final concert for this season by the First Congregational Orchestra on Tuesday evening, June 9.

A joint recital by Jane Polson-Spearin, contralto, Edna Dales, reader, and Charles

Demorest, pianist, was given at the Epiphany Parish House, Chicago, Thursday evening, June 4, for the benefit of the Girls' Friendly Society.

The Congregational church choir at Vermontville, Mich., under the direction of H. J. Martin, gave a most enjoyable musical program on Sunday evening last. Local soloists Bertha Cooper, Grace Hawkins and Mr. and Mrs. Otis Webber gave valuable assistance.

George B. Latham, formerly the tenor soloist of the First Congregational Church of Waterbury, Conn., has gone to Philadelphia. Mr. Latham has many friends there, but he says that he will be able to do better work in the change of scene, on account of the poor condition of his health.

The Schubert Club, of Seattle, gave the last complimentary concert of the season's series at the Plymouth Congregational Church, of that city, on Wednesday, June 3. Lotta Athick, a pupil of Francis Fischer Powers, who possesses a soprano voice of remarkable beauty, was the soloist.

Etta Edwards presented Edith Knox, Anna Louise Week and Marie Keller in recital, Friday afternoon last, in Cable Hall, Chicago. These young singers have excellent voices and are admirably schooled. An entertaining program of German, Russian and French songs were given. Katherine Howard was the accompanist.

Mrs. Mark Andrews, wife of the well-known organist, and her two children, of No. 32 South Willow street, Montclair, N. J., are in England, where they will spend the Summer. Mr. Andrews will not join his family until after July 4, as he is to play the big organ at Ocean Grove on July 3, and will give a series of recitals at that place.

Elinor Schmidt, who has spent the past year in Washington, D. C., will return to Columbus, Ohio, in September to resume her teaching of piano and her place as an active member of the Women's Music Club. Miss Schmidt is greatly improved in health, her family and friends are glad to know.

A delightful recital was given by Grace Hamilton Morrey at Mt. Vernon, near Columbus, O., recently, before the members of the Junior Music Club, of which Nellie McFadden is president and teacher. About two hundred were in the audience who heard and rapturously applauded every number on the program.

A talented child, Louella Sweet, a pupil of Caroline Louise Willard, was heard in recital Thursday evening, June 4, in the Fine Arts Building, Chicago. Grieg's "Holberg Suite," Bach's Prelude and Fugue in B Flat, Schumann's "Hunting Song" from "Waldscenen," Liszt's "Gondoliera" from "Venezia e Napoli" and Mendelssohn's Capriccio Brillante comprised the program.

Leroy C. Case, of New Haven, Conn., has been appointed Professor of Music at the University of Wisconsin, and will leave in December to assume his new duties. Mr. Case received a great part of his musical education in New Haven, under Edward A. Parsons. For two years he has been studying theory at the Institute of Musical Art in New York.

The Fifth Annual May Musical Festival, at Charlotte, Mich., May 28, was given by a chorus of 100 voices, under the competent direction of Louise Freyhoffer, assisted by a quartet of New York singers, Caroline Hudson, soprano; Pearl Benedict, contralto; Edward Strong, tenor; Frederic Martin, bass; Mrs. F. S. Gutterson, and S. T. Schroetter, accompanists.

Gladys Chadbourne, a young pianist of Lewiston, Maine, gave an excellent recital in the Musical Union studio recently, which was really remarkable, considering the youth of the player and the difficulty of the selections she played. She is but fifteen years old, yet gave Bach, Beethoven, Mozart and Chopin, all from memory. She was assisted by Eleanor Sands, contralto.

Wilberfoss G. Owst, instructor of the harmony and singing classes at the Washington College of Music, Washington, D. C., sailed on Saturday, June 6, by the Curard Line, from New York, for his annual Summer vacation at his home in England. Mr. Owst is the only musician in this country who is a member of the famous London Guild of Organists, and will review the past year's work of the guild while in England.

The Hartford School of Music, Incorporated, filed articles of association at the town clerk's office, in Hartford, Conn., last week, the subscribers being Mrs. Charles Dudley Warner, Mrs. Archibald A. Welch and Mrs. Ansel G. Cook. The purpose of the school is to furnish educational advantages in the several branches of music, to fit students to become teachers and concert artists, and to stimulate and elevate the general musical standard.

The Glee Club of the Young Women's Christian Association, Buffalo, N. Y., which has been under the direction of Mary M. Howard for the last two seasons, gave its last concert of this season in the association hall recently. The club had the assistance of Daisy Pollak, contralto; Mrs. Walter B. Hawk, soprano; Arthur Snellgrove, violinist, and Minnie Sheehan, accompanist for the soloists. Owing to the indisposition of Miss Howard, Dr. Edward Durney took her place as director.

Samuel Bolinger, a young American composer of distinction, who has recently located in St. Louis, Mo., has completed an original production for symphony orchestra, which Johannes Reimers pronounced "one of the greatest orchestral works ever produced in America." Mr. Bolinger's work is called "The Riddle of the Universe." It is now in manuscript, but will be published soon. One of this composer's well known productions is a dramatic overture to Pompilla and Caponsacchi from Browning's "Ring and the Book."

Mrs. J. L. Carroll gave a pupils' recital recently at Senatobia, Miss. The following young ladies appeared on the program: Edna House, Janie Slaton, Annette and Agnes Gill, Cellie Carter, Kathleen Gabbert, Lorine Rush, Raiford Rush, Mary Belle Bailey, Juliet Haltom, Howard Thornton, Mary Belle Perkins, Janie Ham, Etta Mai and Georgia Ham, Mary Gavett, Annie Butler. Mrs. Carroll has for many years been instructor of music in the Blackburn College for Girls, and is one of the best-known musicians in the South.

Edith Pickering closed her vocal classes in Washington, D. C., recently with a recital at the University of Music and Dramatic Art. A varied and interesting program was presented by Christine Church, Lenore Lacey, Gertrude Trow, Paula Beckman, Edith Kolb, Sara Stevens, Harriett Harding and Mrs. H. L. Parkinson, in solo numbers and a picked chorus singing the "Inflammatus" (Stabat Mater) by Rossini. The audience was large and appreciative and all the pupils displayed careful training.

At the annual meeting of the Washington, D. C., Choral Society, at George Washington University Hall, recently, nine board members were elected. The list included Bernard R. Green, Dr. Edwin Hill, David

L. Selke, J. W. Chambers, H. C. Black, A. H. Ranal, Miss Alys Bentley, Stasius Meade and Edgar Priest. The remaining members of the board, who have served this season, and whose terms have not expired, are Mrs. C. Viola Fellows, George P. Tucker, O. G. Sonneck, J. B. Wilson and Henry Daly.

Lotta Carleton Greenup, violinist, has returned to Louisville, Ky., from Europe, where she has been studying for four and a half years under Dr. Joseph Joachim, director of the Royal High School in Berlin, Prof. Sevcik, director of the Conservatory of Prague, and Arthur Hartman, of Berlin. When she arrived in Berlin she was one of the few applicants for admission to the Royal Hochschule, of Berlin, who passed that year's rigid admittance examination. She will remain in Louisville this Summer and will probably take up concert work in the Fall.

The St. Thomas Aquinas Conservatory of Music, at Fourth avenue and Ninth street, Brooklyn, closed the most successful season it has known last Saturday, receiving congratulations from prominent Brooklynites and musicians on the excellent work done by the directress, Sister St. Agnes. The thirty pupils, last Wednesday evening, held a musicale at Acme Hall, Seventh avenue and Ninth street, and gave many fine and varied performances. Some of the artists who aided the girls were Agnes Mooney, soprano, Gertrude Ruhlman, contralto, and William Cahill.

An interesting occasion was the garden party and musicale given recently in Detroit, Mich., by Mr. and Mrs. Dean M. Jenkins in honor of their niece, Marguerite Luderer, who will leave this month for Paris, where she will study during the Summer season with Harold Bauer, the celebrated pianist. An excellent musical program was given by Edmund Lichtenstein, violin; Daisy Findlater, piano; Clyde A. Nichols, tenor; Pansy Lillian Andrus, piano; David D. Duggan, tenor; Hilda Lichtenstein, piano, and Nathan Simons, baritone.

The program of piano numbers and songs given on June 2 in St. Cecilia Auditorium, Grand Rapids, Mich., in compliment to Viola Craw, consisted of piano numbers by Miss Craw, the "Mephisto Waltzer" by Liszt and Episode from The Dance in the Village Inn, from "Faust," arrangement by Senau, and a group of numbers by Brahms, Debussy and Poldini, and to close, "Venezia Napoli-Gondoliera," by Liszt, and "Etude," op. 10, No. 5, by Chopin. Mrs. Elizabeth Bruce-Wikstrom sang and Mrs. Heber A. Knott played the accompaniments.

Although he has been blind from birth, Wayne Drennan, a Des Moines, Ia., boy, has put himself through the School for the Blind at Vinton and now will be presented with a diploma from the Drake Conservatory of Music as a graduate from the violin department. His work has commanded attention and last Winter he was a member of a concert company that played throughout Iowa. Mr. Drennan is a pupil of Rose Reichard of the violin department of the conservatory. He also has the distinction of being the only graduate from this department. He was heard in a commencement number on June 8.

The seventh annual commencement of the Guilman Organ School was held on June 4, in the First Presbyterian Church, New York, under the direction of William C. Carl. The program was brilliantly played, and several of the students displayed unusual ability. The class of '08 consists of Arthur W. Arneke, Edward Boyd Smack, Roy K. Falconer, Harold Vincent Milligan, Alice Gordon Don, Eugene C. Morris, Teresa Weber, Caroline Marjorie Tucker, T. Scott Godfrey Buhrman, W. Ralph Cox and Harry Oliver Hirt. The post-graduates are Martha Stewart Koch and Mary J. Searby. The soloist was André Sarto, baritone of the Metropolitan Opera House. A reception was given for the school by Director Carl and Miss Carl after the exercises in the church.

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## Geraldine Farrar's Ideas on Voice Training

Before leaving New York for her European operatic engagements, Geraldine Farrar, in an interview, gave some advice to the young singer.

"In the first place, I should say that by the time the young woman is eighteen she should begin her serious work. By that time her musical bent should have declared itself. She will know whether vocal or instrumental music is to be her chosen métier and something definite about the range and possibilities of her voice, if she is to become a singer. This is not a hard and fast rule. I commenced my work when I was twelve, and many precocious girls have done the same thing, while one at least famous prima donna did not do any serious work until she was nearly thirty.

"She must never forget that good tone production depends on good health. Her food must be plain and wholesome, avoiding those articles that the physician who knows her constitution will recommend her to eliminate. Her exercise must be like her food and drink, taken in moderation and regularly. She must not allow herself to become physically fatigued.

"In regard to the amount of vocal training to be taken every day, here, again, one cannot lay down absolute rules. The quality of her voice and the state of her health must determine that. During the opera season, beside the regular rehearsals, I practice the scales every day, so as to give each note in my register a trial. This is not necessary with everyone. Some singers have such flexible voices that they can cut this training out. My voice has to be warmed up, and its resiliency in the beginning has to be created anew each time. A girl will soon find this distinction for herself, and can estimate her exercising accordingly.

"But there is one rule for all. A singer must never practice to the point of fatigue. Before that comes she must stop right off. When one is beginning, fifteen or twenty minutes at a time, a rest, and then begin again, until the hour or the two hours are completed.

"It is of supreme importance that the voice be properly tuned in the beginning, and great care should be taken to accomplish this. I find that nearly every singer of my acquaintance has some special instrument for this purpose, one of them using the violin. My own choice is the Weber piano, which I have used twelve years. It has a wonderful 'singing quality,' and wherever I go I insist upon having one sent for, if it is not waiting for me. I am having one shipped to France for my Paris engagement.

"The question that is asked me more frequently than any other is this: 'Is it necessary that I should study in Europe in order to make a success in the career I have chosen?'

"I always feel inclined to answer this with a preemptory 'No,' for it is a subject on which I feel very keenly, and I would like to know that I had been successful in eradicating this bee from some foolish bonnets. In a majority of cases, it is not necessary at all. If a girl has only the average voice, of which we are speaking, backed by moderate income and moderate ambitions, there is no such place in the world for her to study as right here in New York, or in some one of the other big cities of the United States—Boston, Philadelphia, Washington, Chicago, for example.

"A great factor in a girl's success is that wonderful quality called 'personality,' rare as genius and as richly rewarded by the world. But do not let her be deceived in thinking that she can depend too much on that. On the other hand, if she has it she may be thankful, for it will help her along

where others will wonder why and where, and perhaps will never know.

"And, lastly, a girl must remember that her art is a great one, and she must bring to it the best that is in her, and if she does not make the success she dreamed of in the beginning—and which one of us does that—she at least will never regret the time and the self-sacrifice and the money if she has been faithful to the talent, however little it may be, that has been entrusted to her."

### NATURALLY



Reggie—Aren't some of the tones false?  
Johnsie—Yes; she is playing on a lyre!  
—New York Evening Telegram.

### Orchestra Music vs. Opera

[W. J. Henderson in the N. Y. Sun]

As to the comparative merits of orchestral music and opera there will always be a difference of opinion. Those who do not desire to stand in the presence of a pure and unadulterated art, an art which in the nobility of the conceptions and the directness of the utterance demands a certain humility of attitude on the part of its devotees, will always hold that the tinsel glitter and sensuous excitement of the opera constitute a passionate delivery far above the instrumental song of Mozart or Beethoven.

On the other hand, those who hold that an art should be independent will cling to their old-fashioned faith in the orchestra. Music which is just music and nothing but music is a stronger and better art than music which requires pictures, text and action to support it. The latter sort is easier for the multitude.

### Beautiful English Speech

[From the London Academy]

I live opposite to a school where music is carefully and constantly taught; the children have acquired the difficult art of dropping a semi-tone a minute. But the accent employed is even more interesting than the tone system. Here is a favorite school song:

Flahrs, luvly flahrs, in a garden yeh my see,  
The rowse there with their reuby lip,  
Penks the 'unny by loves teh sip,  
Teulips, teulips, gy as a butterfly's wing,  
Merrygolds rich as the crahn of a king,  
Rich as the crahn of a king.  
But none ser fair teh me,  
None seh fair teh me,  
As these wild wood flahrs,  
Sweet wild flahrs.

### The Male Quartet

[From the Toronto Telegram]

Oh, the Male Quartet is a lovely sight  
To glad your soul on a Summer night.  
The squeaky tenor who sings in A  
In a most delicious and tender way,  
The thunderous bass with the double chin,  
The second tenor who flats like sin,  
The eloquent and perfervid tone  
Of the handsome, six-foot baritone.  
"O, come, my love," says the tenor high.  
"O, come," the baritone makes reply,  
And the second tenor can only blink,  
"O, come," says the bass, "to the roller rink."  
Then the four of them open their mouths  
so wide  
And dare the lady to come outside.

### Spoiling the Voice

[From the New York Press]

Have you ever seen a fine singer, man or woman, eat apples, pears or nuts? No. They spoil the tone-color of the voice as sure as Adam ate little apples. Pines for the vocal timbre every time.

## PHILADELPHIA'S NEW STATUE OF HAYDN

United Singers, 1,000 Strong, Give  
Concert at Impressive Un-  
veiling Exercises

PHILADELPHIA, June 8.—With Mayor Reyburn, the German Consul, and the officers and crew of the German cruiser *Bremen* as their special guests, the one thousand members of the United Singers of Philadelphia attended the unveiling of the statue of Joseph Haydn in Fairmount Park, east of Memorial Hall, last Saturday afternoon. The figure of the great composer, which is more than life size, was won by the United Singers as the city federation prize of the great Twenty-first National Sängerfest, held in Newark, N. J., two years ago.

The following interesting program was rendered:

Overture—"Austrian National Hymn," Joseph Haydn, Kalitz's Military Band.

Mass Chorus with orchestral accompaniment—"In honor of the Lord" Ludwig von Beethoven, the United Singers of Philadelphia, Hermann G. Kummé, director.

Oration by Henry Detreux, president of the United Singers.

Address by Arno Leonhardt, former president of the United Singers during the great National Sängerfest, held in Philadelphia in 1897.

Unveiling of the statue by Mr. Leonhardt.

Address by Mayor Reyburn, and acceptance of the statue by him on behalf of the City of Philadelphia.

Mass Chorus (a cappella—"Waldstimmung," Richard Wiessner. (The song with which they won the statue.) The United Singers.

Oration by Edmund Wolsieffer, former president of the United Singers and president during the year the statue was won.

Mass Chorus with Orchestra, "In German Soul and Hearts we all are One," Edward Kremser, The United Singers.

Finale, "Serenade," by Kalitz's Band, Franz Schubert.

In the evening the United Singers gave a concert, participated in by the societies who recently won prizes at the Sängerfest of the Beethoven Männerchor. S. E. E.

## GERMAN SINGERS TO HOLD BIG FESTIVAL

Indianapolis Will Be the Meeting  
Place for North American  
Saengerbund

INDIANAPOLIS, June 8.—The Thirty-second National Music Festival of the North American Sängerbund will be held in Indianapolis, June 17 to 20. A men's chorus of 2,500 voices, large mixed choruses, a children's chorus of 2,000 voices, several eminent soloists and the New York Symphony orchestra, under Walter Damrosch, will assist in making this event of great importance.

One hundred and twenty-two choruses from twenty-nine cities are to attend the festival, which will consist of five concerts. Use will be made of the Coliseum at the State Fair Grounds for the festival concerts. It has been twenty-one years since Indianapolis entertained the North American Sängerbund. The national organization had its origin in Cincinnati in 1849, when 118 singers from five societies met and held the first German song festival in America. The first general German Sängerbund in the Fatherland had been held at Wuerzburg in Bavaria in 1845.

Among the works to be given at the coming festival are "Fire Cross," by Bruch, and "Into the World," by Benoit, in which 2,000 children's voices are used. Mme. Schumann-Heink, David Bispham, Marie Rappold and Adolf Mühlmann will appear as soloists.

The conductors of the festival chorus are Louis Ehrigott, Alexander Ernestinoff and E. B. Birge.

The 122 societies to take part in the Indianapolis festival are from the following cities: Chicago, Ill.; St. Louis, Mo.; Buffalo, N. Y.; Cincinnati, O.; Cleveland, O.; Pittsburg, Pa.; Louisville, Ky.; Milwaukee, Wis.; Columbus, O.; Dayton, O.; Toledo, O.; New Orleans, La.; Birmingham, Ala.; Memphis, Tenn.; Mobile, Ala.; Hamilton, O.; Youngstown, O.; Wheeling, W. Va.; Saginaw, Mich.; Cairo, Ill.; Highland, Ill.; Lebanon, Ill.; Belleville, Ill.; Evansville, Ind.; Newport, Ky.; Allegheny, Pa.; McKeesrock, Pa.; Millvale, Pa.; Indianapolis, Ind.

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